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# Burlington Fine Arts Club

# CATALOGUE OF AN EXHIBITION

OF

# OBJECTS OF

# INDIGENOUS AMERICAN ART

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LONDON
PRIVATELY PRINTED FOR THE BURLINGTON FINE ARTS CLUB
1920

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# PREFATORY NOTE

THE Committee of the Burlington Club may lay claim, I think, to the distinction of being first in the field with an exhibition of an American art which owes nothing to any other continent. The archaeology or ethnology of the indigenous race, or races, of America have had their students and their literature for a couple of generations or more. But their autochthonous art, viewed as art, is here seen grouped together for the first time, at any rate, in this country.

Delicately nurtured dilettanti, bred only in the school of Scopas or of Pisanello, may say that, while it may be indigenous, it is not art, and to these, all who love the open road of new impressions and stand free of prejudice can only return one answer. Art is universally one only in intention; its methods, its canons, and its means of expression, if untrammelled by foreign traditions, are entirely governed by local conditions, and are the outcome of the inherent genius of the country. It would be absurd to expect that the artistic expression of a Central American genius of a thousand years ago should in any respect recall the Winchester school of miniaturists or an Italian primitive. We may be sure that the Central American had his tradition as well defined as did the European, but we know nothing of it, except that it was assuredly of home manufacture. What will be noticed at once is that though the



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art is at times naturalistic, the dominant note is one of symbolism, expressed in terms that are not perhaps easy for us to understand, but nearly always productive of fine decorative motives of original type. It is in this independence that profit can be discerned for the European student. In the present century, progressive inroads have been made on the cherished beliefs of the majority—inroads that have attained almost to a cult of the hideous and the grotesque. For these erratic developments, the claim has been advanced that they are the revulsion from the inane, the commonplace, and the merely pretty; that they are, in effect, the return to the true primitive in art. For this exhibition it surely may be claimed that it avoids the commonplace as successfully as the merely pretty, and, of a certainty, it has a near relation to the primitive.

Students of comparative art will find much to consider and to interest them in the similarity of many of the designs here found to those well known, *e.g.*, in the Aegean, and, I doubt not, the apostles of the Asiatic origin of all that is contained in this gallery will find much to bolster up theories otherwise frail. These last I would implore to consider the immeasurable interval of time that must have elapsed since their imaginary influence took root, and, to descend to a trivial detail, I would beg them not to mistake the beak of a macaw for the trunk of an elephant, and to pile up on so slender a foundation a mass of theories that would need the whole world of science to substantiate.

The present exhibition is small; but it suffices to present all the main styles of American art of Mexico, Central America, and Peru. The remarkable collections in the British Museum, though not at the present moment shown in a favourable way, will enable the student to pursue the matter further.

C. H. R



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# INTRODUCTION

IN any consideration, however short, of the indigenous art of America, it is impossible entirely to neglect the archaeology of the double continent. Not only are questions bearing upon the date and the interrelation of the various local "schools" sure to arise, but the very terminology is unfamiliar to all except a few specialists. These matters can be made plain only by a short note dealing with the early history of America as inferred from the actual results of archaeological exploration combined with the native traditions preserved by the early chroniclers.

Unhappily to many of the most interesting and crucial problems no categorical answer can yet be given. While much sporadic digging has been done in both continents, excavation on scientific lines has only made a beginning. It is impossible in a short introductory note to deal with the numerous and important questions still in dispute, and it must be understood that the following sketch is no more than a tentative outline, forming as it were a frame to the objects exhibited. (See the chronological table on p. xxiii.)

From what we know at present, it would appear that the earliest cultural development worthy of note took place in the central low-lying



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region, now thickly forested, of Chiapas, Guatemala, and Northern Honduras, well to the east of the high country which forms the "backbone" of America. Here are found groups of stone-built ruins, covered with elaborate sculpture, temples on lofty pyramidal substructures, surrounded by huge monoliths and "altars." A large proportion of these bear dates, expressed in accordance with a very highly-developed chronological system peculiar to this civilization, and by means of a hieroglyphic script which, apart from those characters which indicate dates, has not yet been deciphered. This script survived in Yucatan at the time of the Spanish conquest, amongst a people speaking a dialec of the Maya language, who were clearly, from other indications also, the degenerate descendants of the builders of the early monuments. The period, therefore, covered by these buildings is known as *Early Maya.*

Now, though the dates on the monuments can be read, there is some difficulty in relating them to European chronology; the theory adopted here is one put forward by two different investigators who attained identical results by entirely different methods, and, as such, has some claim to be considered the most reasonable. In accordance with this theory, the dates on the monuments run from shortly before the commencement of the Christian era to about the end of the third century A. D.

But though the end of the Early Maya period can be determined with some accuracy, the commencement cannot. Early Maya culture appears to spring full-blown from the earth, equipped with a highly-developed hieroglyphic script, an extremely complicated chronological system, a very elaborate religious symbolism, and an art which, in certain respects, was in advance of that of Egypt or Assyria. Furthermore, there is evidence that by then the maize plant, as we know it, had been evolved from some wild plant, the identity of which is still uncertain, a fact which alone implies years of settled agricultural life. Maya sculpture, especially the earlier monuments, appears to be based upon the technique



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of wood-carving, and it would seem that the earliest architectural efforts were in wood. It was not, therefore, until the Maya took to building in stone that their dated monuments were able to survive the unfavourable environment in which they were placed.

The Early Maya period may thus be taken to end about A.D. 300, but its commencement must be placed well before 200 B.C.

At the beginning of the fourth century A.D. came a change. Dated monuments cease, the early sites appear to have been abandoned, and the centre of culture shifted to Yucatan. Here are found buildings and an art obviously derived from that of the Early Maya, but exhibiting traces of degeneration; at the same time a simplification of the chronological system took place. This period, the *Middle Maya* period, lasted until about the end of the tenth century, when a very obvious change becomes evident both in art and architecture. This change is clearly due to influences emanating from the Valley of Mexico, whence large bodies of the so-called Toltec had recently been driven by less cultured invaders from the north.

With the eleventh century begins the *Late Maya* period, wherein both art and architecture underwent a very rapid degeneration. This period closes with the Spanish conquest.

During the Middle and Late Maya periods, architecture seems to have become almost a lost art in Guatemala and Honduras, but the minor arts, especially that of pottery, continued to flourish, though the remains are almost impossible to differentiate until more investigation on proper scientific lines has been carried out.

Though the true descendant of the Early Maya culture was the branch which established itself in Yucatan, yet Maya influence had a very far-reaching effect in a westerly and north-westerly direction. The Zapotec people of Oaxaca was deeply affected by it, probably about the close of the Early Maya period. From Oaxaca the influence spread to the Mexican Valley, becoming rather attenuated and degenerate in the



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process, and here circumstances caused it to take root and flourish, but as something almost specifically different.

The Mexican Valley appears to have been occupied first by a people closely allied to the Tarascan tribes inhabiting Michoacan in historical times. At least their archaeological remains are almost identical (typical examples of Tarascan art are seen in Case D, Nos. 3 and 8). Upon this primitive culture was imposed gradually, as the evidence of excavation would seem to show, the attenuated Maya culture which had filtered through the Zapotec country.

But far to the north a tribal movement had commenced which was destined to have a profound effect upon Mexico as a whole. This was a gradual southerly drift of a whole series of hunting tribes, speaking dialects of a common language, called *Nahuatl*, a branch of the great Shoshonean family which reaches as far north as the State of Montana. It would appear that the forerunners of this movement imposed themselves upon the less warlike inhabitants of the Mexican Valley, and, with that energy which seems to be characteristic of all hunting peoples when they first take to settled life, absorbed the culture, permeated with Maya influences, which they found there, and developed it in the light of their own psychology, in some directions travestying, in others amplifying it, but always imposing on it the stamp of their own vigorous personality. This is the so-called *Toltec* period, which, according to native tradition, had its commencement about the end of the eighth century, and had reached its zenith about the middle of the eleventh. Meanwhile, other immigrant tribes of kindred stock had arrived in the Valley of Mexico, and, still according to tradition, the introduction of fresh and more savage elements into religion produced a great upheaval, which resulted in the downfall of the Toltec, and a large emigration of the earlier population from the Valley, to Vera Cruz, and even Tabasco and beyond. This was probably the occasion of the introduction of Toltec culture amongst the Totonac people of Vera Cruz, who appear to have been



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fundamentally of primitive Maya stock, but of a branch which had not been touched by the Early Maya civilization, since the Maya hieroglyphic script is not found in their country.

But in spite of this political upheaval in the Mexican Valley, the material culture appears to have undergone no appreciable change until the close of the fourteenth century, and even then the change is rather a modification than a radical alteration. It was due to the rise in power of the Aztec, who about this time became lords of the Valley. The Aztec were the last-comers of the Nahuatl-speaking tribes, and, at the time that they arrived, early in the thirteenth century, were merely nomadic, skin-clad hunters. But, once they had gained a footing in the Valley, they developed a genius for political organization which eventually made them the paramount power from Vera Cruz to Tehuantepec, and carried their influence through Chiapas to Guatemala. Just as the Toltec, they took over and absorbed the culture which they found in the Valley, but the remains associated with the Aztec period in the immediate vicinity of Mexico City show a definite artistic degeneration. For works of art the Aztec were dependent in very great measure upon their tributaries, especially those towns to the east, of which the population contained a preponderating Toltec element. To take but one instance, the pottery manufactured in and around Cholula, in the state of Puebla, was much prized in Mexico City, and constituted an important article of tribute. An example of this pottery is seen in Case D, No. 19. In fact, it is placed on record by one of the Spanish *Conquistadores* that Montecuzoma's meals were always served on the finest Cholulan ware.

Before leaving Mexico, mention should be made of the Huaxtec, a people inhabiting the region to the north of the Totonac, in and around the Panuco Valley. They were a people of primitive Maya stock, but though stone sculptures of an archaic and extremely interesting type, showing distinct affinities with certain sculptures of the Early Maya



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period, have been found in their country,[1] they were evidently cut off from their relations in Guatemala before the development of the hieroglyphic script, since no single glyph has been discovered in their country. They are represented in the exhibition by a single vase of characteristic form (Case D, No. 32).

For the purposes of this catalogue, little need be said of the archaeology of Nicaragua, Costa Rica, and Panama. In the first place, there is no means at present of estimating the antiquity of the remains; in the second, the art of these countries is represented in this exhibition only by a few isolated specimens. To speak generally, we find that, as we pass down the Isthmus from north to south, there is a regular transition from the culture of the Maya and Mexicans to that of Colombia and Peru. The influence from the north appears to have been progressive, that from the south recessive; that is to say, the general ethnography of Panama and Costa Rica seems to have been originally more nearly related to that of South America than to that of Guatemala and Mexico, but immigration from the north had affected Nicaragua profoundly, Costa Rica slightly, and had penetrated even to western Panama, where a colony of the same stock of indefatigable wanderers which produced the Aztec was discovered in the Telorio Valley by Juan Vasquez de Coronado in 1564. Though omitted in the present sketch, it must not be supposed that the art of these countries was insignificant. The Chorotega tribes of western Nicaragua and north-western Costa Rica were adept stone-carvers and good potters. The Guetar of central Costa Rica produced polychrome pottery of considerable merit. The Talamanca of southern Costa Rica and western Panama were skilful workers in gold and stone, and their pottery, for beauty of shape and perfection of technique, is some of the finest in America.

To turn now to South America, the evidence regarding the rise and sequence of the different manifestations of art and culture differs rather

[1] A fine series may be seen in the British Museum.



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in character. The complete absence of any form of writing deprives the student of any indications of date such as are provided by the dates on the Early Maya monuments. Traditional history is practically confined to the rise and growth of the Inca empire. But, owing to the absence of the tropical forests which render researches in central Guatemala a matter of so much difficulty, more excavation on scientific lines has been possible.

The history of South American art is the history of the interaction of two opposing forms of culture, based on two very different environments. On the one hand stands the culture which developed amidst the highland plateaus and valleys of the Andes, well-watered and rich in stone. On the other, the culture of the rainless coastal districts, where stone was not available for building purposes, and agriculture on any considerable scale was only possible at the expense of bringing water for many miles from the mountain slopes by means of aqueducts. Pastoral and agricultural life was characteristic of the highlands, but the coast looked to the sea as its natural provider.

The contradistinction between the highlands and the coast is manifest in the first phases of artistic development in South America. In the earliest period three contemporary culture-regions may be distinguished, the first covering the northern half of the Peruvian littoral, with its centre at Truxillo, the second covering the southern half, with its centre at Nasca, and the third on the high plateau of Bolivia, with its centre at Tiahuanaco, near La Paz. To the first has been given the name *Proto-Chimu* (from the name of the paramount chief who was ruling in that area at the time of the Inca invasion at the end of the fourteenth century); to the second, the name *Proto-Nasca*; while the third is known as *Tiahuanaco I.*

Very little is known of the Tiahuanaco I period, which is distinguished by megalithic masonry and rude but forcible stone carving, but about the end of the second century A.D. it blossomed into the



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remarkable period known as Tiahuanaco II, which is described below.

The Proto-Chimu and Proto-Nasca cultures were evidently related; they are distinguished by pyramids and other buildings constructed of large balls of clay placed in position while wet, and allowed to dry, by very remarkable pottery, and by a highly developed textile art. It is the pottery which constitutes the most important class of remains. To speak roughly, Proto-Chimu art developed in the direction of form, Proto-Nasca art in the direction of colour. The Proto-Chimu pots which are modelled in human and animal forms are distinguished by a remarkable realism; the painted designs, though not quite so realistic, exhibit a freedom and purity of line which is equal to anything else in America. But only two slip colours were used, red and cream. In Proto-Nasca pottery, moulded work is rare, and, when it occurs, is stiff and conventional. The painted designs, though less free than those of the Proto-Chimu, are distinguished by a variety and depth of colour which is unique in the history of primitive pottery. The colours gain additional effect from the heavy black outlines within which they are almost invariably enclosed.

Which was the earliest of these three artistic centres it is impossible to say, but it is obvious that the two coastal cultures had been in existence several centuries before their supersession about the beginning of the third century A.D.

The cause which put an end to this brilliant period of Peruvian art was the rise and spread of the culture known as *Tiahuanaco II.* This, as has already been said, was the direct offspring of Tiahuanaco I, but it would appear that certain Proto-Nasca influences, spreading inland, helped to give impetus to the wonderful artistic development which characterizes this period. Unfortunately no specimens worthily representing this great epoch are included in the exhibition, but both in megalithic and polygonal masonry, in stone-carving, in goldwork,



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pottery and weaving, the artist of the time produced work of the highest order; in modelling alone did he fall short of the Proto-Chimu.

The Tiahuanaco II culture, starting from the same centre as its predecessor, gradually spread throughout the upland region of Peru, and, descending to the coast, superseded the Proto-Chimu and Proto-Nasca cultures. Further, it sent a branch southward into what is now North-western Argentina. This branch, though somewhat degenerate and "provincial," nevertheless produced certain remarkable objects such as the copper plaque exhibited in Case M, No. 13.

Obviously the commencement of this period in the uplands must have antedated its appearance on the coast, but the question of dating is so uncertain that in the comparative chart on p. xxiii the two are, for convenience, shown as simultaneous. Equally obviously, the manifestation of this art upon the coast was but a modification of the type; for instance, it is confined almost entirely to pottery and textiles, since practically no stone suitable for sculpture was within reach of the coast dwellers.

The subsequent history of the Tiahuanaco II period is everywhere one of degeneration. The course of history suggested by the archaeology is as follows. First, the rise of a big empire throughout the highlands and extending to the coast, following the same lines as the Inca empire which succeeded it centuries later. Then a collapse, and a reversion to independence on the part of the subject tribes. At any rate, the Tiahuanaco II style gradually passes by degrees through several phases of degeneration (the earliest sometimes called "Epigonal") until on the northern coast it is represented in the penultimate stage by pottery painted in red, white and black, and finally with simple black and white, or brown and white, decoration. In certain valleys, such as Chancay, lying between the spheres of Truxillo and Nasca influence, the last persisted until the Inca conquest. (See over Cases N and P.)

The final extinction of the last phases of the Tiahuanaco II period,



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both in the highlands and on the coast, may be reckoned to have occurred about the end of the eighth century A.D.

About this time a very interesting development took place on the coast, amounting more or less to a revival of the Proto-Chimu and Proto-Nasca arts, with the same two centres, the Truxillo region in the north, and the Nasca Valley in the south. These two cultures are known respectively as *Chimu* and *Nasca*.

Like the Proto-Chimu ware, the pottery of the Chimu period is characterized by modelling in naturalistic style, but the ware typical of the revived art is black or dark grey; and, though the vases are superior in technique to those of the earlier period, they are far inferior in artistic qualities. The textile arts, however, flourished, and the working of gold and silver attained great technical perfection.

The relation of the Nasca pottery to the Proto-Nasca is not so obvious, being limited mainly to colour. Many new forms make their appearance, and the patterns are for the most part borrowed from the textile arts.

These two periods, the Chimu and the Nasca, lasted in their purity until the close of the fourteenth century A.D., when the coast was conquered by the Inca, and many new elements were introduced.

To return to the highlands. It has been said that the last degenerate phases of the Tiahuanaco II period may be considered to have disappeared by the end of the eighth century A.D. This seems to have been followed by about three centuries of almost complete stagnation. But the commencement of the twelfth century ushered in what was destined to be one of the most remarkable political developments which the world has ever seen, the rise and expansion of the Inca. This people, who derived their origin traditionally from the south, settled in the Cuzco Valley, where for three centuries they contented themselves with making their footing secure and winning an ascendency over the tribes immediately to the south and west.



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# INTRODUCTION

At the end of the fourteenth century, which marks the close of the *Early Inca* and the commencement of the *Late Inca* periods (the division is political rather than cultural or artistic), the Inca state underwent a remarkable development. A great victory over an important tribe called Chanca, lying to the north and north-west, was followed by the conquest of the upland country as far north as, but excluding, Caxamarca, and of the coast from Arica to Truxillo. Subsequent years brought further expansion, until the Inca dominion, at the time of the Spanish conquest, extended over the whole country west of the great forests, from the river Ancasmayu in Ecuador to the river Maule in Chile, and embracing the modern states of Ecuador, Peru, Bolivia, and part of Chile and North-west Argentina.

It must be admitted that the Inca are famous chiefly for the system by which they administered this great stretch of country, a system which was in theory absolutely socialistic, and in practice the most remarkable combination of oligarchy, bureaucracy, and theocracy, which has ever existed. But as artists and craftsmen they also have some claim to notice. Stone of the hardest description they handled with great facility. Their buildings, almost entirely without ornament, but relying for effect upon their mass and the perfect fitting of the blocks of which they were composed, were the most advanced, to speak architecturally, in America. Their pottery, subdued in colour, and severe in decoration, shows great perfection of technique, and considerable beauty of form. One particular pattern of vase is especially associated with their civilization, and is found wherever their influence spread. Three of these are shown in Case P, Nos. 22, 24, and 26. Inca metal-work was good, and their textiles excellent, though distinguished by the same subdued colours as the pottery.

Although, in the Late Inca period, many of the local arts practised by the subject peoples, such as the Chimu and Nasca, persisted, yet the tendency of the Inca system was to produce a general homogeneity, and the practice of transporting whole sections of the population from one



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part of the empire to another, in order to minimize the danger of revolt and to bring waste lands under cultivation, was highly conducive to this result.

With regard to Ecuador, the same divergence of culture between highlands and coast existed in pre-Inca days as in Peru. The highland ware is not of great merit, except perhaps certain of the larger vases such as that exhibited next to Case P. In its subdued tones it closely resembles that of the Inca, and, until further research has been undertaken in the country, it is impossible to differentiate between the ware of the pre-Inca and that of the Late Inca periods.

On the coast, in pre-Inca times, pottery, somewhat resembling that of the Proto-Chimu in its naturalistic qualities, was manufactured in a grey clay. Certain remarkable stone carvings, strangely reminiscent of Maya art, but also with certain similarities to that of the Tiahuanaco II period have been discovered. But, except that they antedate the Late Inca period, nothing can as yet be said as to the epoch at which they were sculptured.

In Colombia, beyond the range of Inca influence, the only manifestations of art which call for notice occurred on the high plateau land around Bogota. Here certain tribes, notably the Quimbaya and Chibcha, manufactured pottery of some merit, but the most outstanding feature of the art of this district is the goldwork of the former, which in technique resembles that of the Talamanca tribes of Southern Costa Rica and Eastern Panama.

For comparison with the artistic products of the earlier American cultures, a series of objects from existing tribes inhabiting the north-west coast of North America is included in the exhibition. Of these tribes, the Haida of Queen Charlotte Island, and the Tsimshian of the mainland and islets opposite, were the finest craftsmen. Carving in wood, stone, and morse-ivory was practised with great skill, and also a form of textile art, which was, technically, more closely allied to basketry than to true weaving.



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But no pottery was manufactured. The antiquity of this art is not necessarily great; it was in full bloom at the time that Europeans first reached the coast, and continued to flourish for many years afterwards. The tribes which practised it were not at a very high stage of culture, living principally by fishing and a little hunting. Their social and religious systems were, however, rather highly developed. Their art is cast in a highly conventional mould, and is almost invariably founded upon a mythological basis. But for beauty of line, for boldness of effect, and for the perfect proportion of design to space, it has few superiors. In some of its qualities it recalls certain phases of Peruvian art, but as yet no definite relation can be proved to exist between the art of this region and that of the countries already discussed.

The interrelation of the various periods and phases of indigenous American art in its highest forms has been outlined above, but it is possible that that interrelation may be more far-reaching than can at present be demonstrated. For instance, isolated stone sculptures have been found in Guerrero, Mexico, which bear a strange similarity to the art of the Tiahuanaco II period in Peru. Again, the early coastal art of Ecuador shows a peculiar resemblance in certain characters to that of the Maya. It is true that the dense forests of Eastern Panama and Northern Colombia formed a practically impassable barrier to communication by land between the northern and southern continents, but there is always the possibility of coasting voyages to be considered. At any rate it is certain that the tribes on the southern littoral of Central Panama knew by hearsay of the Peruvian empire, and were able to tell Vasco Nuñez de Balboa of the direction in which to sail in order to reach it, and of the coast-dwelling tribes which he would encounter on the way—this, years before Peru had been discovered by white men.

A word should be said in general concerning the technical side of American art. First as regards pottery, it must be remembered that none of it is wheel-made. In fact the principle of the potter's wheel was



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absolutely unknown throughout the whole of America. The Late Maya, the Aztec, and the Chimu people made considerable use of moulds, but the pots of the earlier and finest periods, notably the Proto-Chimu and Proto-Nasca, were built up entirely by hand. Again, the Americans in pre-Conquest days were living under conditions which approximated very closely to those of the Stone Age. Gold of course they knew and worked, and, in Peru, silver also; but both of these metals are useless to the craftsman except as materials. Copper, often in the form of an accidental bronze, was also known, but was, to speak generally, too rare and valuable in Mexico and Central America to be used for anything but ornamental purposes. In Peru, apart from ornament, it appears to have been utilized for agricultural implements, weapons, and small knives, but the great bulk of the sculptured work, and certainly stone-dressing and stone-carving, must have been performed with stone tools. Attention should be called to the perfection of the results attained by the Peruvians in textile art. The earliest tapestries were woven on a simple frame, without the use of a heddle; in later times a single heddle was used for ordinary cloth, or two, if a double-faced cloth with two warps and two wefts was under construction. Yet, with this simple machinery, Peru produced an enormous variety of techniques; in fact it is not too much to say that, if the whole of the textile art were wiped out from the Old World, it could be reconstructed practically in its entirety, without the loss of a technique, from a study of the textile products of Ancient Peru.

T. A. J.



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# SCHEME OF DATING OF THE PRINCIPAL PHASES OF INDIGENOUS AMERICAN ART

(NOTE.—No dates can as yet be suggested for the commencement of the earliest periods)

| SOUTHERN MEXICO, GUATEMALA, BRITISH HONDURAS, AND NORTHERN HONDURAS | CENTRAL MEXICO | APPROXIMATE DATE | PERU AND BOLIVIA (HIGHLANDS) | PERU (NORTHERN COAST) | PERU (SOUTHERN COAST) | ECUADOR |
|---|---|---|---|---|---|---|
| Early Maya | Primitive culture allied to the later Tarascan | A.D. 200 | Tiahuanaco I | Proto-Chimu | Proto-Nasca | Pre-Inca, probably related to Proto-Chimu |
| Middle Maya | | A.D. 300 | Tiahuanaco II | Tiahuanaco II, and derived styles ("Epigonal," etc.), degenerating | | |
| | | A.D. 800 | Period of degeneration | Chimu | Nasca | |
| Late Maya (with Toltec and, later, Aztec influences) | Toltec and successors | A.D. 1100 | Early Inca | | | |
| | Aztec | A.D. 1400 | Late Inca | Late Inca superimposed | | |
| Spanish Conquest | | A.D. 1519-1533 | Spanish Conquest | | | |

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# CATALOGUE

## CASE A. NORTH-WEST AMERICA

1 IVORY HANDLE, carved to represent the head of a raven holding a human figure in its beak; inlaid with *haliotis* shell.
Handle of the drumstick of a Shamanistic priest.
Haida Indians, Queen Charlotte Island.
Length, $3\frac{5}{8}$ in.
*Lent by the Pitt-Rivers Museum, Oxford.*

2 ANTLER PENDANT, representing the killer-whale, carved in low relief and inlaid with *haliotis* shell. The face of the spirit believed to inhabit the animal is seen in the back fin; another face is carved in the tail.
Pendant from the ceremonial apron of a Shamanistic priest.
Haida Indians, Queen Charlotte Island.
Length, $5\frac{5}{8}$ in.
*Lent by the Pitt-Rivers Museum, Oxford.*

3 MORSE-IVORY HANDLE, carved in the form of a beaver holding a little one in its mouth.
Probably Tsimshian Indians, British Columbia.
Length, $2\frac{7}{8}$ in.
*Lent by Capt. A. W. F. Fuller.*



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4 WOODEN SPOON, oval bowl, slightly re-curved handle, carved with totemic figures; at the top a man, holding the tail of a sea otter, at the bottom the head and paws of a wolf. The carving is painted black, red, and bluish-green, and a human figure is painted in the bowl.
Haida Indians, Queen Charlotte Island.
Length, 11¼ in.
*Lent by Capt. A. W. F. Fuller.*

5 SHALE MINIATURE TOTEM-POLE. Black, with carvings representing the totems of the owner. At the top the raven, holding in his beak a human mask, below, a female shaman; at the bottom, the bear with the tail of a whale in his mouth. These carvings refer to the mythological history of the owner's family, and, being hereditary, approximate to armorial bearings.
Haida Indians, Queen Charlotte Island.
Height, 11½ in.
*Lent by Mr. T. A. Joyce.*

6 WOODEN HANDLE, carved to represent the head of a bear, surmounted by a frog. These represent the totems respectively of the owner and of his wife's father.
Haida Indians, Queen Charlotte Island.
Length, 3¾ in.
*Lent by the Pitt-Rivers Museum, Oxford.*

7 HORN BOWL, in the form of a bird, the head forming the handle; details carved in low relief.
Haida Indians, Queen Charlotte Island.
Length, 5½ in.
*Lent by the Pitt-Rivers Museum, Oxford.*

8 HORN SPOON, mountain goat, shallow oval bowl, curved handle. The handle carved to represent a hawk's head, surmounted by a man holding a frog. Inlaid with *haliotis* shell.
Haida Indians, Queen Charlotte Island.
Length, 10½ in.
*Lent by Sir William Ridgeway.*



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9 HORN COMB, cut from the solid, six teeth; handle carved in the form of a bird with long beak, standing on the head of a bear, in profile.

Haida Indians, Queen Charlotte Island.

Length, 4¾ in.

*Lent by Mr. H. G. Beasley.*

10 IVORY CYLINDER, carved and inlaid with *haliotis* shell, representing the *sisiul* or mythological double-headed snake; the eyes of the indwelling spirit represented in the centre panel. Used as a receptacle in which the Shamanistic priest confines the wandering soul of a patient, whose sickness is attributed to its temporary absence.

Haida Indians, Queen Charlotte Island.

Length, 6 in.

*Lent by the Pitt-Rivers Museum, Oxford.*

11 WOODEN COMB, cut from the solid, eleven teeth; handle carved in the form of an eagle's head, surmounted by two small eagle heads.

Haida Indians, Queen Charlotte Island.

Length, 6 in.

*Lent by Capt. A. W. F. Fuller.*

12 WOODEN RATTLE, carved in two pieces lashed together, in the form of a raven, bearing on its back a human figure, a frog, and the head of a hawk. Engraved details, painted red, blue, and black.

Haida Indians, Queen Charlotte Island.

Length, 14 in.

*Lent by Mr. H. G. Beasley.*

13 WOODEN CARVING OF A BEAVER WITH HUMAN HEAD, wearing a chief's hat with quadruple crown. Painted black, red, and bluish-green.

Haida Indians, Queen Charlotte Island.

Length, 3¾ in.

*Lent by Capt. A. W. F. Fuller.*



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14 HORN SPOON, mountain goat, with oval bowl and re-curved handle, carved with totemic figures and inlaid with *haliotis* shell. At the top a man, below a raven preying upon a human being.
Haida Indians, Queen Charlotte Island.
Length, 9½ in.
*Lent by Capt. A. W. F. Fuller.*

15 HORN HOOK, carved to represent a bird, and inlaid with *haliotis* shell. Used to suspend the frame on which blankets are woven.
North-west America.
Length, 4¾ in.
*Lent by Mr. St. G. Littledale.*

16 WOODEN RATTLE, in the form of a bird with ivory beak, carved, and painted red, black, and blue. On the breast a grotesque face with ivory projection from nose; a similar face on the upper side of the tail. Straight handle projecting from tail, bound with hide.
Rattle of a Shamanistic priest.
Haida Indians, Queen Charlotte Island.
Length, 12 in.
*Lent by the Pitt-Rivers Museum, Oxford.*

17 SHALE PIPE, carved with totemic figures, including the raven, hawk, and killer-whale.
Haida Indians, Queen Charlotte Island.
Length, 6¼ in.
*Lent by Capt. A. W. F. Fuller.*

18 WOODEN SPEAR-THROWER, plano-convex in section, with broad groove running down the plane surface. The other side carved with figures of various totemic animals, the bear devouring the hunter, the hawk holding a rat, the head of the killer-whale, a sea otter, and a man.
Haida Indians, Queen Charlotte Island.
Length, 14⅜ in.
*Lent by Mr. A. P. Oppé.*



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19 WOODEN OIL-BOWL, rectangular, with convex sides. The sides are formed of a single piece of wood, bent, and sewed along one corner; the bottom is secured to the sides by similar sewing. Ornamented on the exterior with totemic carvings, chiefly representing the bear.

Haida Indians, Queen Charlotte Island.

Length, 9½ in.

*Lent by the Pitt-Rivers Museum, Oxford.*

20 COPPER BANGLE, penannular, with tapering ends, concavo-convex in section. Engraved with designs representing totemic animals, and inlaid with *haliotis* shell.

North-west America.

Diameter, 3 in.

*Lent by Mr. St. G. Littledale.*

21 WOODEN RATTLE, two elliptical plano-convex portions fastened by hide lashings face to face, and attached to a short, straight handle. Each half of the rattle is carved to represent the head of a hawk, and painted red, black, and greenish-blue. A double row of tufts of hair fringes the upper edge.

Haida Indians, Queen Charlotte Island.

Length, 11 in.

*Lent by Mr. St. G. Littledale.*

22 HORN SPOON, mountain goat, with oval bowl and re-curved handle. The handle carved; the bear devouring the hunter, surmounted by a human face and a figure in a raven mask.

North-west America.

Length, 10½ in.

*Lent by Mr. St. G. Littledale.*

23 STONE CEREMONIAL AXE, the butt carved in the form of a human head wearing a lip-plug, and with pierced ears. The eyes inlaid with *haliotis* shell, one piece missing.

Haida Indians, Queen Charlotte Island.

Length, 8¼ in.

*Lent by Mr. W. G. S. Loat.*



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24 WOODEN DANCE-STICK, carved in the form of a long-beaked bird, and painted red, blue, and black. Along the underside of the bill and along the back are fastened by sinew loops, series of puffin beaks forming a rattle.

Haida Indians, Queen Charlotte Island.

Length, 23¼ in.

*Lent by the Pitt-Rivers Museum, Oxford.*

25 HORN SPOON, mountain goat, oval bowl and re-curved handle, carved with totemic figures. At the top a bear's head, with human hands protruding from its mouth, next a raven, and finally a bear, holding the mask of a wolf.

Haida Indians, Queen Charlotte Island.

Length, 11 in.

*Lent by Capt. A. W. F. Fuller.*



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# CASE B. NORTH-WEST AMERICA

WOODEN OIL-BOWL, carved to represent a sea-lion; head and tail in bold relief, engraved details.

Haida Indians, Queen Charlotte Island.

Length, $9\frac{3}{4}$ in.

*Lent by Mr. T. A. Joyce.*

*Over Case B*

BUCKSKIN APRON, fringed, overlaid with textile composed of mountain-sheep wool weft and mixed cedar-bark and mountain-sheep wool warp. The design, formed by the weft, is in cream, buff, dark brown, and pale bluish-green, representing the bear (in the centre) and other totemic animals. The fringe is ornamented with deer-slots and puffin-beaks.

Chilkat Country. 3 ft. 5 in. by 2 ft. 4 in.

*Lent by the Pitt-Rivers Museum, Oxford.*



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# CASE C. NORTH-WEST AMERICA

1 WOODEN MASK, colossal, eyes inlaid with European glass; forehead and cheeks ornamented with human hair, strip of mammalian skin with hair fastened to lower lip.

Such masks were worn in the winter ceremonials by individuals impersonating certain supernatural beings, the right to wear them being hereditary in certain families.

Haida Indians, Queen Charlotte Island.

Height, 13½ in.; breadth, 12 in.

*Lent by the Pitt-Rivers Museum, Oxford.*

2 WOODEN CHEST, rectangular, with fit-over cover. The sides formed of a single thin plank of wood, grooved and bent, and the ends sewn together with bark, fitting round a rebate projecting from the solid base, and secured thereto by sewing. The cover is similarly constructed, and when in position rests upon the outer edge of the base, entirely concealing the sides. The two longer sides of the cover are elaborately carved with totemic designs, the main feature being the hunter in the grip ot the bear. The principal figures are inlaid with *haliotis* shell and deer teeth. The carving has been painted red and black, and painted designs occur on the shorter sides of the cover. The edges of top and base are ornamented with inlaid deer teeth.

Haida Indians, Queen Charlotte Island.

Length, 16¼ in.

*Lent by Mr. St. G. Littledale.*

3 SHALE PIPE.* Black, elaborately carved with figures of various totemic animals, including the raven, hawk, eagle, frog, and killer-whale.

Haida or Tsimshian Indians.

Length, 16¾ in.

*Lent by the Pitt-Rivers Museum, Oxford.*



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4 SHALE MINIATURE TOTEM-POLE. Black, with carvings representing the totems of the owner. In order, downwards, the raven, the wolf with a frog in its mouth, the beaver, the hawk, and the bear devouring a fish. These carvings refer to the mythological history of the owner's family, and, being hereditary, approximate to armorial bearings.

Haida Indians, Queen Charlotte Island.

Height, 25 in.

*Lent by Mr. St. G. Littledale.*

5 WOODEN CLUB, probably for killing sea otters. It is flat at the head, which is carved to represent a conventional bear's head.

Haida Indians, Queen Charlotte Island.

Length, 25½ in.

*Lent by Mr. St. G. Littledale.*

*Between Cases C and D*

POTTERY VASE, in the form of a seated human figure. Coarse grey clay, covered with dark grey slip. The figure wears a mouth-mask, large ear-ornament, an elaborate head-dress, and a shoulder-cloak, with applied details.

Zapotec people, Oaxaca.

Height, 12¾ inches.

*Lent by Professor J. Norman Collie.*



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# CASE D. MEXICO

1 POTTERY VASE, in form of human figure to the waist, hands on breast. Dark grey clay, with pale slip covered with red pigment. The figure wears an elaborate head-dress, large ear-ornaments, and a breast-ornament.

Zapotec people, Oaxaca.

Height, $7\frac{7}{8}$ in.

*Lent by Mr. A. G. B. Russell.*

2 POTTERY HEAD, miniature, simply moulded. Reddish clay. The head is shown with large ear-plugs, one of which is broken off.

Teotihuacan, Mexico.

Toltec period. Length, $1\frac{1}{2}$ in.

*Lent by Lord Cowdray.*

3 POTTERY FIGURE. Greyish-buff clay, imperfectly fired, in the form of a kneeling woman dressed in a loin-cloth, arms free; traces of orange colouring.

Michoacan, Mexico.

Tarascan people. Height, 13 in.

*Lent by Mr. L. C. G. Clarke.*

4 POTTERY HEAD. Reddish clay, simply moulded features, with pupils of eyes indicated.

Teotihuacan, Mexico.

Toltec period. Height, $1\frac{1}{8}$ in.

*Lent by the Pitt-Rivers Museum, Oxford.*



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5 POTTERY FRAGMENT. Reddish clay, with traces of pale slip; head and shoulders of figurine; half-shaven head and large ear-plugs.

Teotihuacan, Mexico.

Toltec period. Height, 2 in.

*Lent by Mr. T. A. Joyce.*

6 POTTERY VASE, in form of seated human figure. Coarse black clay, covered with grey slip, and traces of red pigment. The figure wears a mouth mask, large ear-ornaments, an elaborate head-dress, and breast-ornament, with applied details.

Zapotec people, Oaxaca.

Height, 10½ in.

*Lent by Dr. A. P. Maudslay.*

7 POTTERY HEAD. Reddish clay; hair arranged in three tufts; large ear-plugs.

Teotihuacan, Mexico.

Toltec period. Height, 1¼ in.

*Lent by the Pitt-Rivers Museum, Oxford.*

8 POTTERY FIGURE OF A SEATED WOMAN, wearing a short skirt and a cap. Greyish-buff clay, covered with yellow slip, on which details are painted in red and black.

Michoacan, Mexico.

Tarascan people. Height, 15 in.

*Lent by Lord Cowdray.*

9 POTTERY HEAD, with ornamental head-dress. Reddish-grey clay, with red slip.

Valley of Mexico.

Toltec period. Height, 1½ in.

*Lent by Mr. E. Gye.*



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10 POTTERY HEAD, fragment. Coarse dark grey clay; a human face surmounted by an elaborate feather head-dress and wearing large ear-plugs.

Zapotec people, San Pedro, Mixteca.

Height, $4\frac{1}{4}$ in.

*Lent by Miss A. Breton.*

11 POTTERY HEAD OF A COYOTE. Reddish clay; possibly an emblem of the god Ue-Ue-coyotl.

Valley of Mexico.

Toltec period. Length, 2 in.

*Lent by the Pitt-Rivers Museum, Oxford.*

12 POTTERY TRIPOD BRAZIER, globular body pierced with T-shaped and curved apertures, flaring lip. Two of the legs are short and straight, the third is longer and is moulded to represent the conjoined legs of a human figure whose head appears in bold relief on the side of the vase. Greyish-buff clay, partly coated with red slip.

Totonac people, Vera Cruz.

Aztec period. Height, $6\frac{1}{2}$ in.

*Lent by Mr. C. L. Fenton.*

13 POTTERY TRIPOD DISH (feet broken) of reddish-yellow clay. The interior of the dish at the bottom is engraved with a rosette on a hatched background; round the sides are painted formal designs in black.

Tezcoco, Mexico.

Aztec period. Diameter, $8\frac{1}{8}$ in.

*Lent by Lord Cowdray.*

14 POTTERY FRAGMENT. Reddish clay, head of an aged man with head-dress and large ear-ornaments. Head of Ue-Ue-teotl, the fire god.

Teotihuacan, Mexico.

Toltec period. Height, 2 in.

*Lent by Mr. T. A. Joyce.*



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15 POTTERY HEAD, with hair arranged in transverse bands, fragment. Reddish clay.
Teotihuacan, Mexico.
Toltec period. Height, 1½ in.
*Lent by Mr. T. A. Joyce.*

16 JADE BEAD. Pale green, rectangular in outline and section, carved to represent a human figure wearing a monstrous head-dress.
Probably Zapotec people, Oaxaca.
Length, 3½ in.
*Lent by Mr. C. L. Fenton.*

17 STONE PLAQUE. Green garnet-diopside rock, trapezoid in outline, one side engraved with a supernatural figure wearing a head-dress in the form of a monster's head. Pierced in two places for suspension.
Guerrero, Mexico.
Probably Toltec period. Length, 2⅞ in.
*Lent by Miss A. Breton.*

18 LIMESTONE FIGURE, with peaked head-dress, artificially stained bluish-green. Features simply indicated by angular engraving; arms bent and in relief.
Possibly a figure of the god Xipe, a vegetation deity of the Mexicans.
Solola, Guatemala.
Probably Aztec period. Height, 4⅞ in.
*Lent by Mr. C. L. Fenton.*

19 POTTERY VASE, beaker-shaped, with expanding foot, diameter decreasing gradually towards mouth. Greyish-red clay, covered with dark crimson slip, except for three contiguous bands of ornament in red, white, yellow, and black. The lowest band shows a series of skulls, a shield with down-tufts and other emblems. The central band is a row of star-eyes. The upper band is a row of conventional eagle feathers with alternate star-eyes and stone-knives



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at intervals. The whole scheme of decoration is symbolic of the northern gods of war and hunting, and the warrior's death by sacrifice. The pottery manufactured in the province of Puebla was much prized during the Aztec *régime*, and vases of this class were used by the emperor for drinking *octli* (the fermented juice of the Mexican aloe) and *chocolatl* (chocolate).

Cholula, Mexico.
Aztec period. Height, $7\frac{1}{2}$ in.
*Lent by the Museum of Ethnology and Archaeology, Cambridge.*

20 POTTERY SPINDLE-WHORL, circular, plano-convex in section, pierced vertically. Dark grey clay, engraved with stepped-coil designs, filled with white slip.

Valley of Mexico.
Aztec period. Diameter, $1\frac{3}{4}$ in.
*Lent by Mr. C. L. Fenton.*

21 MARBLE FIGURE. Greyish-green, of seated man with plumed head-dress.

Probably from Oaxaca.
Zapotec people. Height, $3\frac{1}{8}$ in.
*Lent by Mr. J. Guthrie Reid.*

22 STONE FIGURE (diabase) of an owl. Dark green, wings indicated by simple grooving, eyes formerly inlaid.

Zapotec people, Oaxaca.
Height, 2 in.
*Lent by Mr. W. I. Campbell.*

23 POTTERY PLATE, circular, bottom slightly sunk. Reddish clay, painted with red, yellow, black, and cream slip. In the centre is the head of a monster surrounded by bands of stepped-coil pattern.

Zapotec people, Oaxaca.
Diameter, $8\frac{1}{2}$ in.
*Lent by Lord Cowdray.*



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24 POTTERY HEAD. Pinkish-buff clay; a laughing face surmounted by a square cap, with two spiral ornaments in relief.

Probably part of a figurine.

Neighbourhood of Vera Cruz, Mexico.

Totonac people. Width, 5 in.

*Lent by Miss A. Breton.*

25 STONE MACE-HEAD. Greenish quartzite, carved to represent a crouching human figure with disproportionately large head. There is a circular excavation in the underside, to receive the end of the handle, and a vertical groove, for the reception of a lashing, encircles the object, passing immediately behind the head of the figure.

Guerrero, Mexico.

Probably Aztec period. Length, $3\frac{1}{8}$ in.

*Lent by Miss A. Breton.*

26 STONE FIGURE (diabase), in the form of a standing man; features and limbs indicated in simple style by grooves.

Mexico.

Period uncertain. Height, $5\frac{1}{4}$ in.

*Lent by Mr. R. G. Baird.*

27 POTTERY HEAD, fragment. Coarse red clay, with painting in red and white slip; nose and ears in bold relief and ornamented with multiple pendant rings; round the head runs a fillet, and the hair is indicated by engraved lines.

Ixtlan, Mexico.

Tarascan people. Height, 8 in.

*Lent by Miss A. Breton.*

28 POTTERY HUMAN HEAD, hollow, rudely modelled; hair indicated by longitudinal grooves, eyes pierced. Coarse greyish-buff clay.

Valley of Mexico.

Aztec period. Height, 3 in.

*Lent by Mr. E. Gye.*



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29 POTTERY TRIPOD DISH, with flat tapering legs of reddish-yellow clay; the bottom on the interior and the exterior walls and legs are painted with formal designs in black.

Tezcoco, Mexico.

Aztec period. Height, 1¼ in.

*Lent by Lord Cowdray.*

30 POTTERY SPINDLE-WHORLS (5). Plano-convex with central vertical perforation. The convex sides are ornamented with designs in relief, chiefly formal; one with the figure of a bird.

Valley of Mexico.

Aztec period.

*Lent by Miss A. Breton.*

31 STONE MASK (mica schist). Bright green, representing a human face with depressed nose and thick lips. The eyes and nostrils are pierced, and the lobes of the ears are represented as furnished with cylindrical ear-plugs pierced in the centre, possibly for the reception of feather ornaments. Holes are also pierced at the posterior margin of the mask above the ears. The hair is represented by a band in relief, in the lower margin of which, at the centre, a hole is pierced, possibly for the attachment of some ornament.

The mask is said to have been found buried in the neighbourhood of Copan, Honduras, and is of early Maya workmanship.

It may represent the deity known as god C., who appears to have some connection with the polar star. It was probably worn as a breast-ornament, suspended by the holes at the temples.

Copan, Honduras.

Early Maya period. Height, 5¾ in.; width, 4¾ in.

*Lent by Mr. L. C. G. Clarke.*

32 POTTERY VASE. Creamy-buff clay, in the form of a highly depressed sphere with flat base, narrowing in a double curve to a circular mouth, spanned by a loop-handle; from one edge rises a short vertical spout. Traces of formal designs in black slip.

Huaxtec people, Tampico, Mexico.

Diameter, 8¼ in.

*Lent by Mr. J. Body.*



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33 POTTERY TRIPOD DISH, with flat "stepped" legs, of reddish-yellow clay; inside, on the bottom, is painted in black a conventional flower enclosed in a circle.

Mexican Valley.

Aztec period. Height, $1\frac{7}{8}$ in.

*Lent by Lord Cowdray.*

34 POTTERY HEADS (10) AND FIGURINE, moulded from red, buff, and grey clay; features and ornaments in relief; one with traces of red slip.

Teotihuacan, Mexico.

Toltec period.

*Lent by Miss A. Breton.*

35 STONE HEAD (vesicular basalt). Primitive workmanship, ears in relief, with ear-plugs in lobes.

Mexico.

Aztec period. Height, 5 in.

*Lent by Mr. L. C. G. Clarke.*

36 STONE FIGURE (hornblende porphyrite) of a seated man; features and limbs indicated in simple style in rounded relief.

Mexico.

Period uncertain. Height, $4\frac{3}{4}$ in.

*Lent by Mr. W. I. Campbell.*



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# CASE E. PERU

1 COTTON TUNIC, portion, edged with fringed tapestry, woven in one piece. The tapestry is woven in designs in blue, red, purple, yellow, and black; a broad band of diagonal interlocked pattern, derived from the head of the puma, surmounted by stepped patches, with details derived from fish.

Truxillo region, Peru.
Chimu period. Length, 67 in.

*Lent by the Warrington Museum.*

2 WOVEN COTTON HEADBAND, loose texture, with a panel of tapestry 12 in. long at the centre; pattern formed by warp, interlocked fish design in red, yellow, green, white, and blue. A fringe of similar design at one end.

Nasca Valley, Peru.
Nasca period. Length, 90 in.

*Lent by Mr. J. Guthrie Reid.*

3 TAPESTRY BORDER; pattern, formed by weft, in red, brown, yellow, and grey. A broad band of diagonal design, consisting of puma heads interlocked with stepped coils, between two narrow bands of interlocked spirals. Brown fringe.

Truxillo region, Peru.
Chimu period. Length, 23 in.

*Lent by Mr. J. Guthrie Reid.*

4 TAPESTRY POUCH, rectangular, with long fringe along one edge. Warp of cotton, weft of cotton and wool. The pattern, which is formed by the weft, represents a series of conventional fruit in yellow,



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crimson, and white on a dark brown ground; fringe, crimson. The pouch contains small balls of cotton thread of various colours.

Chancay, Peru.

Chimu period. Width, 3½ in.

*Lent by Mr. L. C. G. Clarke.*

5 TEXTILE FRAGMENT, finely-woven cotton. Pinkish-brown, on which is an embroidered spot design, derived from the human figure, in black, red, and pink.

Probably Highlands, Peru.

Inca period. Length, 9 in.

*Lent by the Warrington Museum.*

6 TAPESTRY TUNIC EDGING, consisting of four strips sewn together, the pattern in each case formed by the weft. The first and third strips have a stepped-coil design in red and yellow; the second, a row of conventional feathers in red, white, and yellow on a brown ground; the fourth, horizontal red and yellow bands. The fourth is fringed, each element of the fringe being woven in stepped-coil patterns in red, pink, yellow, and olive-green.

Truxillo region, Peru.

Probably Late Chimu period. Length, 21¼ in.

*Lent by the Warrington Museum.*

7 TAPESTRY BAND, mixed wool and cotton; patterns formed by weft in crimson, black, and yellow; alternate panels (*a*) with concentric stepped design, (*b*) with diagonal bird design.

Nasca Valley, Peru.

Nasca period. Length, 33 in.

*Lent by Mr. J. Guthrie Reid.*

8 COTTON TEXTILE, fragment of loosely-woven double-faced cloth; one warp and weft dark blue, the other pale blue. Design, stepped panels enclosing a small anthropomorphic figure, holding a paddle, and a bird.

Pachacamac area, Peru.

Chimu period. Length, 16 in.

*Lent by the Liverpool Public Museums*



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9 TEXTILE STRIP, red and yellow cotton; pattern, formed by weft, of interlocked birds' heads. Yellow fringe.
Truxillo region, Peru.
Chimu period. Length, 14 in.
*Lent by the Warrington Museum.*

10 TEXTILE STRIP, brown and white cotton; pattern formed by the warp. Design of fish enclosed in panels in reciprocal colours.
Truxillo region, Peru.
Late Chimu period. Length, 27 in.
*Lent by the Warrington Museum.*

*Over Case E. Peru*

1 TAPESTRY STRIP, brown and white cotton; a series of white panels, each enclosing a brown bird, and connected with white zigzags.
Truxillo region, Peru.
Chimu period. Length, 19½ in.
*Lent by Mr. L. C. G. Clarke.*

2 THREE TAPESTRY STRIPS, narrow, mixed wool and cotton; pattern formed by warp in black, red, yellow, blue, green, white; short panels enclosing highly conventionalized human and animal forms.
Nasca Valley, Peru.
Epigonal period. Length, 28 in., 26 in., 15 in.
*Lent by Mr. J. Guthrie Reid.*

3 TAPESTRY TUNIC-BORDER; pattern formed by weft in white, black, yellow, red, pink, and brown. Design, a broad band containing figures of birds, between narrower bands of interlocked stepped coils enclosed in stripes. A brown and crimson fringe has been attached by sewing.
Truxillo region, Peru.
Chimu period. Length, 15¾ in.
*Lent by Mr. L. C. G. Clarke.*



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4 WOOLLEN TEXTILE, tapestry technique, diagonal pattern, formed by the weft, consisting of interlocked conventional fish in chocolate, crimson, pink, yellow, blue, buff, and brown.

Huacho, Peru.

Chimu period. Length, 19 in.; breadth, 8 in.

*Lent by Mr. C. F. Meek.*

*On the Mantelpiece*

1 STONE CARVING (volcanic breccia), for setting in a wall, representing a human head in profile; the features represented on both sides by modelling in low relief. The eyes are hollowed as if for inlay, and there is a projecting ornament on the forehead.

Zapotec people, Oaxaca. Height, 7 in.

*Lent by Major R. Tyler.*

2 STONE MORTAR (green quartzite), cylindrical; on the exterior two snakes in bold relief disposed symmetrically.

Highlands, Peru.

Early Inca period. Height, 5 in.; diameter, 8¼ in.

*Lent by Mr. T. A. Joyce.*

3 STONE FIGURE (greenish basalt), representing a man seated cross-legged, with his hands on his knees, the elbows being carved free from the body. There are no indications of clothing, and the only ornaments represented are a pair of armlets, indicated by double grooves. The figure is bearded, and the hair carefully dressed, having been cut short at the sides, while the centre portion is left long and arranged in six tight longitudinal braids, surmounted on the crown by a coil. The eyes are hollow and the interior surface left rough, but the inlay, with which the cavities no doubt were filled, has disappeared.

Copan, Honduras.

Early Maya period. Height, 12¾ in.

*Lent by Mr. L. C. G. Clarke.*



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4 BASALT FIGURE, representing a human or supernatural being. The features and limbs are represented somewhat conventionally in rounded relief; the arms are shown at the back of the head, and are connected with the legs by a ridge representing the backbone.

Probably from Santo Domingo.

Tainan people. Height, 8¾ in.

*Lent by the Pitt-Rivers Museum, Oxford.*

5 STONE FIGURE, white hornblende andesite, fragmentary; upper portion of human figure, with arms close to sides, bent at elbows, indicated in low relief.

Excavated 25 feet below the surface, near Orizaba, Mexico.

Pre-Aztec period. Height, 14 in.

*Lent by the Pitt-Rivers Museum, Oxford.*

## *Over the Mantelpiece*

FRINGED BLANKET, the warp composed of mixed bark-fibre and mountain-sheep wool, the weft of mountain-sheep wool, dyed dark brown, yellow, and pale blue. The pattern, which is formed by the weft, consists of totemic designs, the central feature being the face of the bear.

Haida Indians, Queen Charlotte Island.

Width, 64½ in.

*Lent by Mr. St. G. Littledale.*



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# CASE F. CENTRAL AMERICA

1 JADE PENDANT, representing a dog's head, formerly inlaid.
British Honduras.
Early Maya period. Length, 1½ in.
*Lent by Mr. T. A. Joyce.*

2 JADE PENDANT (similar to No. 1). Pale green, eyes formerly inlaid, pierced for suspension.
British Honduras.
Early Maya period. Length, 1⅝ in.
*Lent by the Liverpool Public Museums.*

3 AXE BLADE. Dull green, with curved edge, tapering to a square butt; flattened sides. On one face is depicted the head of the sun god in shallow engraving, and four glyphs.
British Honduras.
Early Maya period. Length, 8½ in.
*Lent by the Liverpool Public Museums.*

4 QUARTZITE BEAD. Pale green, of irregular shape, carved to represent a human face in profile, wearing an elaborate head-dress.
Quiché, Guatemala.
Early Maya period. Length, 1¾ in.
*Lent by Mr. C. L. Fenton.*

5 JADE PLAQUE, triangular. A human face, with elaborate head-band carved in low relief. Pierced horizontally for suspension.
British Honduras.
Early Maya period. Width, 2⅜ in.
*Lent by Mr. L. C. G. Clarke.*



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6 STONE FIGURE OF A DOG, in black rhyolite.
Huehuetenango, Guatemala.
Early Maya period. Length, 2 in.
*Lent by Mr. C. L. Fenton.*

7 STONE EAR-PLUGS (calc-silicate rock). Mottled green; short, cylindrical, with broad flange, one end of which is ornamented with small plates of nacre.
British Honduras.
Early Maya period. Diameter, 2 in.
*Lent by the Liverpool Public Museums.*

8 STONE PENDANT (metamorphic rock). Half of a bivalve shell with realistic treatment of anatomical details on the interior. On the exterior along the edge seven glyphs in shallow engraving.
British Honduras.
Early Maya period. Length, 4½ in.
*Lent by the Liverpool Public Museums.*

9 JADE PENDANT. Dark green, with human face indicated by simple engraving.
Tecpan, Guatemala.
Middle Maya period. Length, 1¼ in.
*Lent by Mr. C. L. Fenton.*

10 SHELL MINIATURE MASK. White; eyes, nose, and mouth indicated in the simplest fashion by roughly engraved lines. Pierced with four holes for suspension.
British Honduras.
Late Maya period. Height, 2 in.
*Lent by the Liverpool Public Museums.*

11 SANDSTONE PENDANT. Dark greenish-grey, quadrangular, with human face in low relief.
Guatemala.
Late Maya period. Length, 1½ in.
*Lent by Mr. C. L. Fenton.*



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12 JADE BEAD. Green, cylindrical, with slight flange at one end.
Alta Vera Paz, Guatemala.
Uncertain Maya period. Length, $\frac{7}{8}$ in.
*Lent by Mr. C. L. Fenton.*

13 OBSIDIAN LIP-STUD, cylindrical, with two horizontal projections from one margin.
Alta Vera Paz, Guatemala.
Late Maya period. Width, 1 in.
*Lent by Mr. C. L. Fenton.*

14 JADE BEAD. Green, carved to represent the head of an ocelot; pierced transversely for suspension.
Alta Vera Paz, Guatemala.
Early Maya period. Width, $1\frac{1}{8}$ in.
*Lent by Mr. C. L. Fenton.*

15 SOAPSTONE FIGURE OF A DOG, simply modelled. Pale grey.
Quiché, Guatemala.
Late Maya period. Length, 3 in.
*Lent by Mr. C. L. Fenton.*

16 JADE PLAQUE. Green, engraved with a human face; pierced with two holes for suspension.
Guatemala.
Early Maya period. Width, $1\frac{1}{8}$ in.
*Lent by Mr. C. L. Fenton.*

17 QUARTZ EAR-ORNAMENTS (green stained), pair, cylindrical, with one knobbed end. Also spherical jadeite bead.
British Honduras.
Early Maya period. Ear-ornaments, length, $1\frac{1}{2}$ in.; bead, diameter, $1\frac{1}{4}$ in.
*Lent by the Liverpool Public Museums.*



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18 OXIDE OF IRON DISC, circular, one surface slightly convex and polished. Used as a mirror.
San Pedro Carcha, Guatemala.
Early Maya period. Diameter, 2½ in.
*Lent by Mr. C. L. Fenton.*

19 QUARTZITE EAR-ORNAMENT, a short cylinder, with quadrangular flange, on which is geometrical ornament in low relief.
Alta Vera Paz, Guatemala.
Early Maya period. Diameter, 2¼ in.
*Lent by Mr. C. L. Fenton.*

20 JADEITE BEAD NECKLACE. Irregular cylindrical beads of different sizes.
Huehuetenango, Guatemala.
Uncertain Maya period.
*Lent by Mr. C. L. Fenton.*

21 STONE BEAD (micaceous quartzite). Quadrangular in section, mottled greenish-brown, with two shallow grooves encircling each end, pierced longitudinally.
British Honduras.
Middle Maya period. Length, 3½ in.
*Lent by the Liverpool Public Museums.*

22 COPPER MASK, miniature, representing the Mexican god Xipe, a vegetation deity.
Chacula, Guatemala.
Aztec period. Length, 1⅛ in.
*Lent by Mr. C. L. Fenton.*

23 GOLD MASK, miniature. A human face with large ear-ornaments; *repoussé* work.
Mexico.
Aztec period. Length, ¾ in.
*Lent by Mr. C. L. Fenton.*



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24 POTTERY BEADS (19), spherical. Dark grey clay, overlaid with gold foil; with one irregular jadeite bead.
San Pedro Carcha, Guatemala.
Early Maya period.
*Lent by Mr. C. L. Fenton.*

25 COPPER HAWK-BELL, pear-shaped, with suspension loop.
Chacula, Guatemala.
Early Maya period. Length, 1½ in.
*Lent by Mr. C. L. Fenton.*

26 STONE MASK (chlorite schist). Greenish-grey, slightly hollowed at the back. Eyes simple pits, probably emphasized with inlay in the original state. Hair represented conventionally by engraved spirals; pierced with holes for suspension at the temples.
British Honduras.
Late Maya period. Height, 6½ in.; width, 7 in.
*Lent by the Liverpool Public Museums.*

27 BASALT PLAQUE, fragment, with human face carved in low relief; pierced transversely for suspension.
Chimaltenango, Guatemala.
Early Maya period. Width, 1⅛ in.
*Lent by Mr. C. L. Fenton.*

28 POTTERY FRAGMENT OF A STAND. Reddish clay, with impressed design of a crouching human figure clasping a bar which terminates in the head of the earth-monster.
Alta Vera Paz, Guatemala.
Early Maya period. Length, 4⅞ in.
*Lent by Mr. C. L. Fenton.*

29 POTTERY FRAGMENT OF A STAND. Red clay, with impressed design similar to last; a portion of one foot remains, showing two glyphs, one being the first day sign, *Ymix*.
Alta Vera Paz, Guatemala.
Early Maya period. Length, 3 in.
*Lent by Mr. C. L. Fenton.*



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30 POTTERY FRAGMENT OF A STAND. Red clay, with impressed design of a human figure seated before an altar on which is the head of the maize god.

Alta Vera Paz, Guatemala.

Early Maya period. Length, $5\frac{1}{2}$ in.

*Lent by Mr. C. L. Fenton.*

31 POTTERY FRAGMENT. Red clay; leg of a pedestal with stamped design of three glyphs; the second being that of the god of the north star.

Alta Vera Paz, Guatemala.

Early Maya period. Length, $2\frac{1}{8}$ in.

*Lent by Mr. C. L. Fenton.*

32 POTTERY FRAGMENT OF A STAND. Red clay, with impressed design of a man with elaborate head-dress, seated, and holding a shield and spear-thrower.

Alta Vera Paz, Guatemala.

Early Maya period. Length, 4 in.

*Lent by Mr. C. L. Fenton.*

33 POTTERY PLAQUE. Red clay; face of the sun god, details in low relief. From a vase.

Alta Vera Paz, Guatemala.

Early Maya period. Width, 4 in.

*Lent by Mr. C. L. Fenton.*

34 POTTERY PLAQUE, rectangular. Red clay, with head of earth-monster in profile in relief.

San Antonio, Guatemala.

Early Maya period. Length, $2\frac{1}{4}$ in.

*Lent by Mr. C. L. Fenton.*

35 POTTERY, HOLLOW CYLINDER. Reddish clay, with conventional curvilinear designs in relief, arranged in panels. Cylinder for printing patterns on textiles or on the body.

British Honduras.

Late Maya period. Length, $2\frac{3}{4}$ in.

*Lent by the Liverpool Public Museums.*



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36 POTTERY VASE-FOOT, fragment. Reddish clay, modelled in the form of the head of a coyote.
Guatemala.
Early Maya period. Length, $3\frac{1}{2}$ in.
*Lent by Mr. C. L. Fenton.*

37 POTTERY FRAGMENT. Reddish-grey clay; handle of a vase with animal's head in bold relief.
British Honduras.
Late Maya period. Length, $3\frac{1}{4}$ in.
*Lent by the Liverpool Public Museums.*

38 POTTERY HEAD OF A FROG, fragment. Reddish clay, covered with an accidental bluish-grey earth-glaze. Detail from a vase.
Alta Vera Paz, Guatemala.
Middle Maya period. Width, $2\frac{1}{2}$ in.
*Lent by Mr. C. L. Fenton.*

39 POTTERY VASE-FOOT, fragment. Reddish clay, modelled in the form of a grotesque human head.
Guatemala.
Middle Maya period. Length, $2\frac{1}{4}$ in.
*Lent by Mr. C. L. Fenton.*

40 POTTERY FRAGMENT, portion of wall of vase. Reddish clay, covered with red slip, human face wearing feather crown and large ear-ornaments in bold reliet.
British Honduras.
Late Maya period. Width, $3\frac{1}{2}$ in.
*Lent by the Liverpool Public Museums.*

41 POTTERY HEAD, fragment, with elaborate coiffure and large ear-ornaments. Buff clay, with traces of reddish slip. Detail from a vase.
Quezaltenango, Guatemala.
Early or Middle Maya period. Height, $2\frac{1}{2}$ in.
*Lent by Mr. C. L. Fenton.*



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42 POTTERY HEAD, fragment, wearing headband, features moulded in relief. Coarse greyish-buff clay. Detail from a vase.
Alta Vera Paz, Guatemala.
Late Maya period. Length, 3¼ in.
*Lent by Mr. C. L. Fenton.*

43 POTTERY WHISTLE, in form of the head of a coyote; moulded details. Grey clay, with traces of red slip.
San Marcos, Guatemala.
Late Maya period. Height, 1¾ in.
*Lent by Mr. C. L. Fenton.*

44 POTTERY HEAD OF A MONKEY, fragment. Coarse red clay, features boldly modelled. Part of a vase.
Santa Lucia Cozumalhuapa, Guatemala.
Late Maya period. Height, 3 in.
*Lent by Mr. C. L. Fenton.*

45 CLAY MINIATURE MASK OF MONKEY, moulded details.
British Honduras.
Late Maya period. Height, 1 in.
*Lent by the Liverpool Public Museums.*

46 POTTERY MASK. Lower portion of face only, features moulded in bold relief. Red clay. Probably the sky god.
Quiché, Guatemala.
Early Maya period. Height, 2¼ in.
*Lent by Mr. C. L. Fenton.*

*Over Case F*

1 PHOTOGRAPH OF A STONE BUILDING (detached building, "Casa de Monjas" group, seen from the west) at Chichen Itza, Yucatan. The façade is ornamented with a mosaic design, consisting in the main of colossal masks of the rain god.
Chichen Itza, Yucatan, Mexico.
Middle Maya period.
*Lent by Dr. A. P. Maudslay.*



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2 PHOTOGRAPH OF A STONE MONOLITH (Stela D, east side) at Quirigua, Guatemala. The upper portion is carved with five exceedingly elaborate glyphs; below this are two columns each of eight glyphs of normal type.

The first five glyphs, taken in conjunction with the third from the top of the left-hand column below, gives a date. "The day 7 *Ahau*, being the 19th[1] of the month *Pop*, after the lapse of 9 *Cycles*, 16 *Katuns*, 15 *Tuns*, 0 *Uinals* and 0 days from the chronological starting point." This is equivalent to 1,416,600 days from the starting point of Maya chronology, and the whole date corresponds to A.D. 227 or 228. All but one or two Maya dates reckon from the same starting point, which was obviously mythical, since it corresponds to the middle of the fourth millennium B.C. of European chronology.

Quirigua, Guatemala.

Early Maya period. Height, 19 ft., 6 in.

*Lent by Dr. A. P. Maudslay.*

[1] The glyph reads "18 *Pop*," meaning, according to Maya practice, "after the completion of eighteen full days of the month *Pop*," and is therefore equivalent to the nineteenth of the month.



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# CASE G. CENTRAL AMERICA

1 POTTERY BOWL, with cover, circular. Red clay, covered with black slip. The walls are covered with a complicated design, repeated, of which the principal feature is the head of the rain god in profile, surrounded by various emblems, masks, and figures. The design has been formed by cutting away the background after the clay has been allowed to harden, or possibly after partial firing.

The cover, which is ornamented with similar designs, rises at the centre to a loop-handle.

British Honduras.

Early Maya period. Diameter (of cover), 8½ in.

*Lent by the Liverpool Public Museums.*

2 POTTERY BOWL, with cover, circular. Red clay, covered with black slip. The walls are covered with a design consisting of monkeys between lattice-work panels; above and below run bands of stepped-coil designs. The design has been formed by cutting away the background after the clay has been allowed to harden, or possibly after partial firing.

The cover, which is ornamented with similar designs, rises at the centre to a knob, modelled in the form of a monkey's head.

British Honduras.

Early Maya period. Diameter (of cover), 8¼ in.

*Lent by the Liverpool Public Museums.*

3 POTTERY BEAKER, cylindrical, with rim at base and lip. Reddish clay, with traces of pale slip. Exterior divided by engraved lines into four panels, two blank, two containing the engraved figure of a bird-headed deity.

Alta Vera Paz, Guatemala.

Early Maya period. Height, 7 in.

*Lent by Mr. C. L. Fenton.*



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4 POTTERY BOWL, of pinkish-buff ware, on four globular hollow feet, pierced with slots and once containing pellets as rattles. The inside is coloured a vivid orange. Round the outer edge are painted meandering plant designs of a conventional type in brown, and in red outlined with brown.

British Honduras.

Middle Maya period. Diameter, 13¾ in.

*Lent by the Liverpool Public Museums.*

*On Case G*

POTTERY CENSER, portion. Large cylindrical body; on one side, in high relief, the figure of the rain god with monstrous head-dress. Coarse greyish-buff clay.

British Honduras.

Middle or Late Maya period. Height, 21 in.

*Lent by the Liverpool Public Museums.*



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# STAND H

STONE HEAD, colossal. Portion of a monolith similar to, but smaller than, that shown in the photograph below. The ears are ornamented with large plugs and the hair is braided; the head-dress is in the form of a monstrous mask.

Copan, Honduras.

Early Maya period. Height, 22¼ in.

*Lent by Mr. C. L. Fenton.*

PHOTOGRAPH OF A STONE MONOLITH (Stela D, north side) at Quirigua, Guatemala. The monolith is sculptured to represent a standing figure, priest or deity, supported by the mask of the sun god, and wearing an elaborate head-dress of two monstrous faces superimposed, and surmounted by the mask and glyph of the death god; this head-dress is fringed with feathers. The figure carries a ceremonial axe with feather plume and wears a breast-ornament and girdle with pendant flap covered with symbolic decoration.

Quirigua, Guatemala.

Early Maya period. Height, 19 ft. 6 in.

*Lent by Dr. A. P. Maudslay.*



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# CASE I. MEXICO

DIORITE MASK. Dark green, representing a human face with open mouth; realistic in style except the ears, which are treated conventionally. The eyes, nostrils, and mouth are pierced, and the chief details of the features are emphasized by shallow engraving. The lobes of the ears, the right of which is slightly damaged, show biconical perforations for the attachment of ear-ornaments. Similar perforations occur also beneath each ear at the posterior margin of the mask and in the centre of the forehead.

The reverse side of the mask shows exceptional care in workmanship and has been hollowed to an unusual degree.

The history of the specimen is unknown beyond the fact that it was brought to England from Mexico about forty years ago by the uncle of the present owner. The mask was possibly worn as a breast-ornament, attached by the holes in the forehead and cheeks.

Mexico.

Toltec or Aztec period. Height, 7 in.; width, $5\frac{7}{8}$ in.

*Lent by Mr. N. Davidson*



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# CASE J. CENTRAL AMERICA

1 POTTERY VASE. Reddish-buff clay, ovoid body with everted foot, a grotesque human mask in high relief on one side. Miniature censer.

British Honduras.

Late Maya period. Height, 3¼ in.

*Lent by the Liverpool Public Museums.*

2 POTTERY HEAD OF A FIGURINE. Red clay; human face with parted lips, artificially flattened forehead, elaborate feather head-dress, and large ear-plugs.

Alta Vera Paz, Guatemala.

Early Maya period. Height, 8¼ in.

*Lent by Mr. C. L. Fenton.*

3 JADE PLAQUE, rectangular, ends broken, with human face in relief, and engraved glyphs. Two holes for suspension in the upper margin. Probably a breast-ornament.

Probably Honduras.

Early Maya period. Width, 4¼ in.

*Lent by Mr. H. Yates Thompson.*

4 POTTERY BOWL, with vertical sides. Greyish-buff clay, coated with buff slip. The name-glyph of the sky god, repeated in brown and red on the buff ground, forms an ornamental band encircling the bowl between two bands of dark brown.

British Honduras.

Early Maya period. Height, 5 in.

*Lent by the Liverpool Public Museums.*



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5 POTTERY VASE, in the form of a kneeling woman with braided hair, clad in a sleeved tunic; one arm flexed across the breast. Coarse greyish-buff clay.

Zapotitlan, Guatemala.

Uncertain Maya period. Height, 8 in.

*Lent by Mr. C. L. Fenton.*

6 POTTERY MASK, fragment; a human face with parted lips boldly modelled. Red clay; detail from a vase.

Guatemala.

Early Maya period. Height, $2\frac{1}{2}$ in.

*Lent by Mr. C. L. Fenton.*

7 POTTERY TRIPOD DISH. Pale grey ware, covered with yellow slip, on which are painted designs in red and black. In the centre a chief receiving homage from a subject, round the rim a series of crouching human figures. The legs are hollow and have contained rattles.

British Honduras.

Early Maya period. Diameter, 15 in.

*Lent by Mr. T. Gann.*

8 POTTERY TRIPOD VASE, globular body and slightly everted lip. Coarse greyish-buff clay; with head and limbs of a descending stellar deity in relief on one side.

British Honduras.

Late Maya period. Height, $3\frac{7}{8}$ in.

*Lent by the Liverpool Public Museums.*

9 POTTERY, SHALLOW BOWL, of pale buff ware, the inside coated with a vivid orange red. Inside is a border in deeper red with black outlines, formed of two conventional representations of birds (*quetzal*), of which the three tail feathers are conspicuous, and between them two smaller bird figures. Near the rim outside is a rib, as if to fit on another vessel.

British Honduras.

Early or Middle Maya period. Diameter, $13\frac{1}{2}$ in.

*Lent by the Liverpool Public Museums.*



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10 POTTERY VASE, in the form of a man with body distorted by earth-eating. Greyish-buff clay, with dark reddish slip.
Guatemala City.
Late Maya period. Height, $6\frac{1}{8}$ in.
*Lent by Mr. C. L. Fenton.*

11 POTTERY, SHALLOW BOWL. Greyish-buff ware, interior covered with orange-coloured slip, on which is painted in red and black the design of a sea bird preying upon a large fish.
British Honduras.
Early or Middle Maya period. Diameter, $10\frac{5}{8}$ in.
*Lent by the Liverpool Public Museums.*

12 JADE MINIATURE MASK. Bright green, hollowed out at back. The eyes are pierced through, the lips are represented as parted, showing the teeth; in each cheek a large circular perforation. Along the lower margin of the mask is a row of seven perforations, extending from ear to ear. Immediately above each ear is a lateral hole for suspension. Septum of nose pierced for attachment of some ornament.
British Honduras.
Early Maya period. Width, $2\frac{5}{8}$ in.
*Lent by the Liverpool Public Museums.*

13 POTTERY FIGURE OF A HUNCHBACK asleep in a squatting position with arms folded on breast. Reddish clay, with cream slip.
Zapotitlan, Guatemala.
Late Maya period. Height, $5\frac{3}{4}$ in.
*Lent by Mr. C. L. Fenton.*

14 POTTERY VASE, cylindrical, buff clay. On one side a large panel with figures of birds and insects beneath a row of glyphs painted in red, black, and brown slip, on a buff ground. On the other side, a design formed by painting with black slip on a buff ground, two highly conventionalized monsters' heads in black on circular



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panels reserved, surrounded by conventional flowers reserved, and divided by a diagonal bar, also reserved.

British Honduras.

Early Maya period. Height, 6½ in.

*Lent by the Liverpool Public Museums.*

15 JADE MACE-HEAD. Dark green, an irregular depressed sphere, with large vertical perforation worked from both sides by means of a tubular drill.

Copan, Honduras.

Early Maya period. Diameter, 2⅞ in.

*Lent by Dr. A. P. Maudslay.*

16 POTTERY, SHALLOW DISH. Reddish-buff ware, painted decoration in black, orange, and bright red. Design, a coiled rattle-snake within a multiple border of concentric bands.

British Honduras.

Early or Middle Maya period. Diameter, 14 in.

*Lent by the Liverpool Public Museums.*

17 STONE MASK (micaceous quartzite). Green, wearing the mouth-mask of the rain god; eyes formerly inlaid. Slightly hollowed at the back and pierced at the temples for suspension.

British Honduras.

Middle Maya period. Length, 3 in.

*Lent by Mr. L. C. G. Clarke.*

18 POTTERY BEAKER. Buff clay, with glyphs and astronomical signs painted in red and black slip.

Quiché, Guatemala.

Early or Middle Maya period. Height, 7¼ in.

*Lent by Mr. C. L. Fenton.*



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19 POTTERY TRIPOD VASE, with spherical body, hollow cascabel feet, and vertical neck. Reddish clay, with orange-red slip. Round the neck a broad band of interlaced ornament, incised.

Alta Vera Paz, Guatemala.

Middle Maya period. Height, $7\frac{3}{4}$ in.

*Lent by Mr. C. L. Fenton.*

20 POTTERY BOWL. Greyish-buff clay, interior coated with yellow slip, with red band round lip. Exterior design in the form of two interlocked coils, one plain red, the other pale yellow, with black rosettes and series of horizontal lines.

British Honduras.

Early or Middle Maya period. Diameter, $7\frac{1}{4}$ in.; height, 3 in.

*Lent by the Liverpool Public Museums.*

21 POTTERY VASE, body in the form of a depressed sphere, flaring neck with double rim. Buff clay, with traces of red slip. Ornament of vertical impressed lines.

Chalchitan, Guatemala.

Probably Middle Maya period. Height, 6 in.

*Lent by Mr. C. L. Fenton.*

22 POTTERY FIGURINE OF A COYOTE in human dress and ornaments, holding a fan. Buff clay.

Totonicapan, Guatemala.

Probably Late Maya period. Height, $4\frac{1}{2}$ in.

*Lent by Mr. C. L. Fenton.*

23 POTTERY VASE, cylindrical. Buff clay, with painted designs in red and black slip on a buff ground; two panels in black with conventional floral ornament reserved, surrounded by red bands under a red transverse band with floral rosettes reserved.

British Honduras.

Early or Middle Maya period. Height, $8\frac{1}{4}$ in.

*Lent by the Liverpool Public Museums.*



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24 POTTERY STANDING BOWL, globular, with short expanding foot. Pale buff clay, covered with yellow slip, on which are painted two monkeys in black; a red and black line encircle the lip.

British Honduras.

Early or Middle Maya period. Height, 4 in.

*Lent by the Liverpool Public Museums.*

25 POTTERY WHISTLE, in the form of two birds side by side. Reddish clay.

Alta Vera Paz, Guatemala.

Late Maya period. Length, 3¼ in.

*Lent by Mr. C. L. Fenton.*

26 POTTERY, SHALLOW BOWL, of pale greyish ware, the inside coated with an orange slip, on which are painted in red and black four manatee round a central rosette. A broad band of red encircles the rim. Near the rim outside is a rib, as if to fit on another vessel.

British Honduras.

Early or Middle Maya period. Diameter, 14½ in.

*Lent by the Liverpool Public Museums.*

27 POTTERY OCARINA, with two finger-holes, in the form of a seated monkey in human dress and ornaments, asleep, arms clasped round knees. Reddish clay.

Iztapa, Guatemala.

Probably Late Maya period. Height, 2¼ in.

*Lent by Mr. C. L. Fenton.*

28 POTTERY, SHALLOW BOWL. Pale buff ware, the inside coated with a vivid red, with a border in brown and yellow. Near the lip outside is a rib, as if to fit on another vessel. The inner border is formed of two intersecting ovals producing four lunettes in red, filled with trellis pattern; edged with lines and dots in red and black.

British Honduras.

Early or Middle Maya period. Diameter, 13½ in.

*Lent by the Liverpool Public Museums.*



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*On Case J*

1 POTTERY CENSER, cylindrical, with broad lip, the whole representing a grotesque face boldly modelled and with applied details. Greyish-buff clay.

Nebaj, Guatemala.

Early Maya period. Height, 9¼ in.

*Lent by Mr. C. L. Fenton.*

2 POTTERY CENSER COVER. A disc supporting a large human figure in a crouching position on both knees and the right elbow; the left arm, which is raised, is broken, the mouth is open and acted as a vent for the incense. Coarse red clay.

Cunen, Guatemala.

Probably Middle Maya period. Height, 10 in.

*Lent by Mr. C. L. Fenton.*



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# CASE K. CENTRAL AMERICA

POTTERY BEAKER, cylindrical, of red ware, covered with a highly burnished yellow-brown slip, on which designs are painted in red and yellow with black outlines. The scene represents a visit paid to a chief by an inferior; the former is seated on a dais, and wears a head-dress terminating in a flower from which hangs a fish. The visitor is presenting an object of uncertain nature, possibly a pouch filled with copal incense. The rest of the field is filled with the figures of three attendants, one of whom is seated and apparently engaged in pouring some liquid from a vessel over two egg-like objects on a small table. The other two are standing. Vacant spaces in the field are filled with beautifully drawn glyphs. The drawing on the vase is of exceptional quality, and, in particular, the three-quarter presentment of the two main figures is remarkable.

A line drawing of the design is exhibited above Case L.

Nebaj, Guatemala.

Early Maya period. Height, $6\frac{5}{8}$ in.

*Lent by Mr. C. L. Fenton.*



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# CASE L. CENTRAL AND SOUTH AMERICA

1 GOLD FIGURE OF A MAN in crocodile mask, wearing elaborate plumed head-dress, and holding two sceptres. Cast by the *cire perdue* process.

Talamanca people, Costa Rica, or Panama.

Height, 3 in.

*Lent by the Liverpool Public Museums.*

2 GOLD BRASSARD. Three human figures with folded arms in relief. Hammered work.

Coastal district, Peru.

Chimu period. Length, $5\frac{3}{4}$ in.

*Lent by Mr. J. Guthrie Reid.*

3 GOLD FIGURE OF AN EAGLE, displayed, with elaborate crest. Cast work, finished by hammering.

Quimbaya people, Colombia.

Length, $1\frac{5}{8}$ in.

*Lent by Mr. H. G. Beasley.*

4 SILVER STANDING CUP, expanding circular foot, circular body, with well defined circumferential ridge, from which it narrows towards the foot and mouth. Round the latter is a broad everted lip, with engraved cross-hatching on the flat upper surface. Hammered from a single plate.

Truxillo region, Peru.

Chimu period. Height, 3 in.

*Lent by Mr. G. Lockett.*



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5 GOLD PIN, the head formed by a hawk-bell, below which is a narrow band of ornament in relief.
Quimbaya people, Colombia.
Length, $13\frac{3}{4}$ in.
*Lent by the Liverpool Public Museums.*

6 GOLD EAGLE, displayed, cast by the *cire perdue* process and hammered. At the back, a loop for suspension.
Talamanca people, Costa Rica.
Length, 2 in.
*Lent by Miss L. E. Elliott.*

7 GOLD GOBLET, ornamented with a sunk design; around the waist three lines of squares between two lines of circular depressions.
Coastal district, Peru.
Tiahuanaco II period. Height, 4 in.
*Lent by Mr. E. Huth.*

8 GOLD PENDANT, cast, in the form of a quadruped with alligator-like head and upturned tail; the body is froglike, the fore feet being sheathed in plaited wire design ending in two circular tubes. The tail is edged with a series of rings.
Talamanca people, Costa Rica, or Panama.
Length, $2\frac{1}{4}$ in.
*Lent by the Liverpool Public Museums.*

9 GOLD ORNAMENT for a coronet; cast. It is in the form of a human figure with two heads, with elaborately decorated ears and bands round the forehead. In each hand is a bar to which are attached a flat semicircle and a calix-like pendant resembling a Puritan hat. The edges are turned up for attachment.
Quimbaya people, Colombia.
Length, $4\frac{7}{8}$ in.
*Lent by the Liverpool Public Museums.*



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10 GOLD EAR- OR NOSE-ORNAMENT. Penannular, with flanged ends.

Quimbaya people, Colombia.
Diameter, $1\frac{1}{8}$ in.

*Lent by Mr. C. L. Fenton.*

11 COPPER TWEEZERS, elliptical blades, connected by a narrow band, expanding at the centre, where a solid silver figure of a llama is fastened by soldering.

Such tweezers were used for removing hair from the face.
Lambayeque, Peru.
Chimu period. Length, $2\frac{1}{16}$ in.

*Lent by Mr. L. C. G. Clarke.*

12 GOLD TWEEZERS, with broad oval blades connected, at the pointed extremities, by a narrow band, expanding at the centre, which is pierced by a hole.

Such tweezers were used for removing hair from the face.
Probably Truxillo area, Peru.
Chimu period. Length, $1\frac{7}{8}$ in.

*Lent by Mr. G. Lockett.*

13 WOODEN BEAKER, diameter increasing towards the rim, vertical handle formed by the head of a grotesque quadruped, of which the body, limbs, and tail are carved in relief on the side of the beaker. The whole inlaid with designs in red, yellow, green, white, and black mastic. The ornament on the body of the beaker is divided into two horizontal bands; the upper showing various ceremonial scenes, including an offering to the sun; the lower, birds with fruit.

Highlands, Peru.
Inca period. Height, $8\frac{1}{2}$ in.

*Lent by Mr. W. G. Buchanan.*

14 GOLD EAR-PICK, spatulate end; handle in the form of a crouching monkey holding a fruit.

Cuzco, Peru.
Inca period. Length, $2\frac{7}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*



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15 SILVER BEAKERS, pair, with abruptly everted rims, below which is a band of *repoussé* herring-bone ornament. Each hammered from a single plate.

Truxillo region, Peru.
Chimu period. Height, $3\frac{5}{8}$ in.

*Lent by Mr. G. Lockett.*

16 COPPER EAR-PICK, spatulate end; handle in the form of a humming-bird.

Coastal district, Peru.
Chimu period. Length, 3 in.

*Lent by Mr. L. C. G. Clarke.*

17 GOLD EAR-PLUGS, pair, each consisting of a small cylinder, closed one end, the other soldered to a disc of greater diameter, composed of open-work of soldered wire enclosed in a plain circular rim.

Truxillo region, Peru.
Chimu period. Diameter, $1\frac{3}{8}$ in.

*Lent by Mr. G. Lockett.*

18 GOLD FOIL STRIP, rectangular, with *repoussé* design of birds, dots, and circles.

Truxillo region, Peru.
Chimu period. Length, $18\frac{1}{2}$ in.

*Lent by Mr. A. E. Macandrew.*

19 GOLD EAR-ORNAMENTS, pair, penannular. The central portion enclosed in a folded gold plate entirely covered with rows of minute gold drops, soldered.

Found six feet below the surface on the island of La Tola, in the estuary of the Santiago River, Northern Ecuador.

Pre-Inca period. Diameter, $\frac{3}{4}$ in.

*Lent by Mr. H. S. Gordon.*



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20 GOLD EAR- OR LIP-PLUG, consisting of a small cylinder, one end closed, the other soldered to a plate of greater diameter, on which is a conventional design in twisted and hammered wire and small drops, soldered, representing a double-headed bird.

Found six feet below the surface on the island of La Tola, in the estuary of the Santiago River, Northern Ecuador.

Pre-Inca period. Diameter, $1\frac{1}{4}$ in.

*Lent by Mr. H. S. Gordon.*

21 GOLD BOTTLE, with embossed ornament, the body a drum-shaped cylinder; straight spout and foot of similar design. On the sides of the drum are four conventional faces and eight four-legged birds; on the circular faces a central depression surrounded by bosses, and a circle of small bosses around another in the centre.

Truxillo region, Peru.

Chimu period. Height, $5\frac{1}{4}$ in.

*Lent by the Liverpool Public Museums.*

22 GOLD EAR- OR NOSE-ORNAMENT, penannular and hollow, tapering towards either end. Has been furnished with two owls' heads in relief, one of which has disappeared; details composed of foil, wire, and drops soldered.

Found six feet below the surface on the island of La Tola, in the estuary of the Santiago River, Northern Ecuador.

Pre-Inca period. Diameter, $\frac{5}{8}$ in.

*Lent by Mr. H. S. Gordon.*

23 GOLD EAR-PLUGS, a pair, each consisting of a flattened cylinder, constricted in the centre, and closed by a plate either end, one plate projecting considerably beyond the walls of the cylindrical portion. On the larger plate is engraved a bird holding a fish on a pounced ground; on the smaller plate, a bird somewhat conventionalized on a similar ground. The cylinders enclose small objects which rattle.

Truxillo region, Peru.

Chimu period. Diameter, $1\frac{5}{16}$ in.

*Lent by Mr. G. Lockett.*



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24 GOLD EAR-PICK, with spatulate end; the handle in the form of a humming-bird.
Nasca Valley, Peru.
Nasca period. Length, 3 in.
*Lent by Mr. L. C. G. Clarke.*

25 GOLD PIN, surmounted by the figure of a bird. Cast by the *cire perdue* process.
Chibcha people, Bogota, Colombia.
Length, $2\frac{1}{2}$ in.
*Lent by Mrs. Murray Guthrie.*

26 SILVER EAR-PICK, spatulate end; handle in the form of a human figure playing a syrinx.
Coastal district, Peru.
Chimu period. Length, $3\frac{1}{8}$ in.
*Lent by Mr. L. C. G. Clarke.*

27 GOLD FROG, fore-limbs furnished with rings for suspension. Cast by the *cire perdue* process.
Talamanca people, Costa Rica or Panama.
Length, $1\frac{1}{2}$ in.
*Lent by Mrs. Percy Macquoid.*

28 GOLD VASE, representing a human head with prominent nose and details in relief. Hammered from a single plate.
Truxillo region, Peru.
Chimu period. Height, $3\frac{1}{4}$ in.
*Lent by Mr. A. E. Macandrew.*

29 GOLD PIN, with spatulate head, surmounted by the figures of two birds; cast by the *cire perdue* process.
Chibcha people, Colombia.
Inca period. Length, $1\frac{5}{8}$ in.
*Lent by Lord Murray of Elibank.*



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30 SILVER VASE, in the form of human head, with nose and ears in high relief, and two corn-cobs, also in relief, at the back of the head. Hammered from a single plate.

Truxillo region, Peru.

Chimu period. Height, 7½ in.

*Lent by Mr. J. Guthrie Reid.*

31 WOODEN LADLE, for libations, of hard mahogany-like wood, of oblong section. At one end is the standing figure of a carnivore having on its back a round bowl, with a butterfly on each side in mastic; in front of the animal's head is seated a human figure with its hands to its mouth, and turquoise eyes; a channel passes from the bowl through the heads of the animal and the man, whence the liquid passes through a double zigzag channel to the end of the implement (which is imperfect). This end is engraved and inlaid with mastic, green, yellow, vermilion, black, and white. On the two diamond blocks a turtle and a cat-fish, on the edges insects. On each of the edges three squares and three staves with star heads.

Highlands, Peru.

Inca period. Length, 20½ in.

*Lent by Mr. J. Guthrie Reid.*

32 WOODEN LADLE, for libations, of hard mahogany-like wood, of oblong section. The upper surface is carved with two zigzag channels having diamond-shaped blocks between them; these channels open at each end into a square receptacle which at one end communicates with a puma head serving as a spout. The other end is rounded and has a square opening. The upper surface is deeply engraved and inlaid with yellow, green, and black mastic; along the edges each angle of the zigzag has a step design, and on each of the diamonds along the middle is a conventional insect; the puma's head, yellow with black spots. On each edge are two snakes, a sprig, and a bird, also engraved and filled with mastic.

Highlands, Peru.

Inca period. Length, 25¼ in.

*Lent by Mr. J. Guthrie Reid.*



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# CASE M. SOUTH AMERICA

1 POTTERY HEAD, wearing cap; ears pierced for ornaments; fragment. Greyish-buff clay; hollow.
La Tola, Ecuador.
Pre-Inca period. Height, $5\frac{1}{8}$ in.
*Lent by Mr. H. S. Gordon.*

2 POTTERY HEAD, fragment. Coarse grey clay; hollow.
La Tola, Ecuador.
Pre-Inca period. Height, $2\frac{7}{8}$ in.
*Lent by Mr. H. S. Gordon.*

3 POTTERY HEAD, wearing cap and ear-ornaments, fragment. Coarse greyish-buff clay; hollow.
La Tola, Ecuador.
Pre-Inca period. Height, $5\frac{1}{4}$ in.
*Lent by Mr. H. S. Gordon.*

4 POTTERY FIGURE OF AN OWL. Coarse greyish-buff clay; hollow.
La Tola, Ecuador.
Pre-Inca period. Height, $3\frac{1}{4}$ in.
*Lent by Mr. H. S. Gordon.*

5 POTTERY HEAD OF A JAGUAR. Coarse greyish-buff clay, traces of red slip.
La Tola, Ecuador.
Pre-Inca period. Height, $2\frac{3}{4}$ in.
*Lent by Mr. H. S. Gordon.*



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6 POTTERY HEAD, wearing cap with plume. Greyish-buff clay; hollow.

La Tola, Ecuador.

Pre-Inca period. Height, 3¾ in.

*Lent by Mr. H. S. Gordon.*

7 POTTERY HEAD, showing artificial flattening of forehead and large ear-plugs; fragment. Coarse greyish-buff clay; hollow.

La Tola, Ecuador.

Pre-Inca period. Height, 2½ in.

*Lent by Mr. H. S. Gordon.*

8 POTTERY FIGURE OF A SHARK. Coarse greyish-buff clay; hollow.

La Tola, Ecuador.

Pre-Inca period. Length, 5 in.

*Lent by Mr. H. S. Gordon.*

9 COPPER RATTLE, cylindrical, slightly tapering, terminating in an open-work finial flanked by birds' heads, and surmounted by two large rapacious birds, one of which has been broken off.

Two vertical slits have been made in the cylindrical portion, which is ornamented with figures of birds in high relief, condors, humming-birds, parrots, etc.

The object is intended to fit on the end of a staff, and probably enclosed one or more small balls of copper or stone.

Peru.

Probably Chimu period. Length, 6¼ in.

*Lent by the Museum of Ethnology and Archaeology, Cambridge.*

10 LIMESTONE FIGURE OF A DIMINUTIVE MAN, carrying a large maize-cob on his back. Fertility charm for burying in the plantations.

Highlands, Peru.

Inca period. Height, 2⅛ in.

*Lent by Mr. J. Guthrie Reid.*



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11 SILVER MASK. A bird-face with beak and ears in high relief. Hammered work.

Truxillo region, Peru.

Chimu period. Width, 7 in.

*Lent by Mr. J. Guthrie Reid.*

12 BONE PENDANT, lower portion engraved to represent the head of a puma, and inlaid with turquoise.

Ancon, Peru.

Tiahuanaco II period. Length, 2½ in.

*Lent by Mr. L. C. G. Clarke.*

13 COPPER PLAQUE, approximately rectangular. The design, in low, flat relief, represents a human figure, whose head, projecting beyond the rectangle, is crowned with an open-work head-dress. He is clad in an ornamented tunic, and supports in his raised hands two ocelots, of which the bodies and heads also surmount the rectangle, and the muzzles are fashioned in high relief. Beneath each of these, on either side of the main figure, is a grotesque serpentine monster with a single limb and head-dress terminating in two coils. Between each of these and the margin of the plaque is a highly conventionalized bird, beak downwards.

Possibly a breast-ornament. Several of these plaques have been found in North-west Argentina, and the style is closely allied to that of the early pre-Inca culture in Bolivia.

Diaguite people, North-west Argentina.

Tiahuanaco II period. Height, 5½ in.; breadth, 6¼ in.

*Lent by the Museum of Ethnology and Archaeology, Cambridge.*

14 STONE VASE-HANDLE, fragment, in the form of a grotesque head.

Probably Highlands, Peru.

Early Inca period. Length, 3¼ in.

*Lent by Lt.-Col. F. K. McClean.*



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15 MARBLE VASE, in the form of an alpaca; hollow body, with neck and head in bold relief. Such vases were filled with offerings of *coca* and buried in the pastures to ensure fertility for the herds.

Highlands, Peru.

Inca period. Height, 4 in.

*Lent by Mr. J. Guthrie Reid.*

16 STONE VASE (stalagmite), in the form of an alpaca; hollow body, with neck and head in bold relief. Such vases were filled with offerings of *coca* and buried in the pastures to ensure fertility for the herds.

Ollantaitambo, Peru.

Inca period. Length, $5\frac{5}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

17 MARBLE VASE, in the form of a llama; hollow body, with neck and head in bold relief. Such vases were filled with offerings of *coca* and buried in the pastures to ensure fertility for the herds.

Highlands, Peru.

Inca period. Height, 4 in.

*Lent by Mr. J. Guthrie Reid.*

18 WOODEN TAPESTRY-NEEDLES, with pottery weights. The needles are pointed either end, and ornamented at the centre with bands of red, white, and black paint. At this point is fixed a pottery weight through which the needle passes. The weights are of various shapes, cylindrical, barrel-shaped, flanged, etc., and ornamented with engraved designs filled with red, white, and yellow pigment.

Truxillo region, Peru.

Chimu period. Length (average), $10\frac{1}{2}$ in.

*Lent by Mr. P. Norman.*



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*Over Case M*

WOODEN STEERING PADDLE, cut from the solid; rectangular blade (broken), circular shaft, and open-work cross-handle. Along the shoulders of the blade and one side of the handle are series of bird figures in relief, and the cross-handle is carved with open-work step-patterns, with a row of five human figures along the upper edge.

Truxillo region, Peru.

Chimu period. Length, 64¼ in.

*Lent by Mr. J. Guthrie Reid.*



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# CASE N. PERU

1 POTTERY BEAKER, slightly constricted in the centre. Red clay, lower portion covered with black slip, upper portion of exterior walls with broad band of opaque white, on which are highly conventionalized grotesque figures in red, orange, grey, and white, with black outlines.

Nasca Valley, Peru.

Proto-Nasca period. Height, $3\frac{7}{8}$ in.; diameter, $4\frac{1}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

2 POTTERY BOWL. Reddish ware, coated inside with plum-coloured slip, outside with white slip, divided into two bands by plum-coloured bars. On the upper band is painted, in black, plum, and yellow, a series of seed-pods; on the lower, in black and plum alternately, a series of flower petals.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $6\frac{1}{4}$ in.

*Lent by Mr. J. Guthrie Reid.*

3 POTTERY BOWL. Reddish ware, covered with crimson, orange, black, and white slip. Designs on the exterior derived from the stepped coil.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $4\frac{1}{2}$ in.

*Lent by Mr. J. Guthrie Reid.*

4 POTTERY BOTTLE, depressed spherical body, with two short spouts, connected by a transverse handle. Red clay; spouts and handle covered with dark chocolate slip, upper part of body with opaque white slip, on which are painted two highly conventionalized figures in buff, chocolate, red, and plum, with black outlines. Each figure carries a club in one hand and a human head in the other, and



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wears a mouth-mask, head-dress, ear-ornaments, and a back-ornament consisting of a human head with long feathers. The legs are not shown.

Nasca Valley, Peru.

Proto-Nasca period. Height, $6\frac{1}{4}$ in.; diameter, $5\frac{3}{4}$ in.

*Lent by Mr. L. C. G. Clarke.*

5 POTTERY BOWL, with everted lip. Reddish ware, coated with white slip, on which are painted two bands of ornament in black, plum, red, grey, and buff. The lower band consists of human heads; the upper of two multiple-headed monstrous figures.

Nasca Valley, Peru.

Proto-Nasca period. Height, $2\frac{7}{8}$ in.

*Lent by Mr. J. Guthrie Reid.*

6 POTTERY BOWL, with everted sides. Red clay, inside and base covered with red slip, exterior walls with broad band of opaque white slip divided in panels by vertical black lines enclosing human heads in red, yellow-grey, and black.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $6\frac{3}{4}$ in.

*Lent by Mr. L. C. G. Clarke.*

7 POTTERY VASE, globular body, and short, slightly everted neck. Reddish buff ware, coated with slip and painted with a number of human heads in black, white, grey, orange, and plum colour on a white ground.

Nasca Valley, Peru.

Proto-Nasca period. Height, $3\frac{1}{2}$ in.

*Lent by Mr. J. Guthrie Reid.*

8 POTTERY BOWL, walls set at an angle with a rounded base. Reddish clay, partly covered with orange-red slip. The bottom painted with a design of three fish in black and cream, separated by cream lines on a crimson ground.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $6\frac{7}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*



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9 POTTERY BOWL, vertical walls. Red clay, covered with dark crimson slip. Encircled by a band of ornament, consisting of frogs, in black, crimson, yellow, and white slip, enclosed in panels formed by white lines.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $4\frac{7}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

10 POTTERY BOWL, shallow circular form. Red clay, painted in slip, the walls crimson; on the bottom of the interior two llamas' heads in crimson and black on a white ground.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $6\frac{3}{4}$ in.

*Lent by Mr. L. C. G. Clarke.*

11 POTTERY BOTTLE, spherical body, with two short spouts connected by a transverse handle. Red clay, the body covered with bright red slip, on which are painted figures of humming-birds in black, dark red, plum, buff, and white. Handle and spouts black.

Nasca Valley, Peru.

Proto-Nasca period. Height, 5 in.

*Lent by Mr. L. C. G. Clarke.*

12 POTTERY BOWL, walls almost vertical and set at an angle with a rounded base. Reddish clay, covered with orange-red slip, on which, inside, are painted two fish in black and cream. Pairs of vertical lines in cream disposed at intervals round the walls.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $7\frac{3}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

13 POTTERY BOTTLE, spherical body and two short spouts connected by a transverse handle. Red clay, the spouts and handle covered with a black slip, the main portion of the body with dark red ground, on which is a design of humming-birds sucking honey from



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two flowers, painted round the bases of the spouts. The flowers are a pale pink, the humming-birds black, brown, crimson, orange, buff, and white.

Nasca Valley, Peru.

Proto-Nasca period. Height, 8 in.; diameter, 6⅝ in.

*Lent by Mr. Oscar Raphael.*

14 POTTERY VASE, globular body, with wide mouth and everted lip; at one side a short spout. Red clay, painted in slip, black, chocolate, crimson, yellow, and white; the design represents a centipede coiled round the vase; a band of formal stepped design on the interior of the lip.

Nasca Valley, Peru.

Proto-Nasca period. Height, 4 in.

*Lent by Mr. L. C. G. Clarke.*

15 POTTERY BOTTLE, with loop-handle, spout broken, representing a human figure. Red clay, painted in black, crimson, red, and white. Features moulded in low relief, arms and ornaments indicated by painting.

Nasca Valley, Peru.

Proto-Nasca period. Height, 6¾ in.

*Lent by Mr. L. C. G. Clarke.*

16 POTTERY BOTTLE, spherical body, with two short spouts connected by a transverse handle. Reddish clay, painted in slip; spouts and handle black; body with design of sea birds devouring fish in black, white, and orange on a red ground above a broad black band.

Nasca Valley, Peru.

Proto-Nasca period. Height, 7 in.

*Lent by Mr. L. C. G. Clarke.*

17 POTTERY SYRINX, thirteen notes. Reddish-yellow clay, covered with red slip.

Nasca Valley, Peru.

Nasca period. Length, 9 in.

*Lent by Mr. J. Guthrie Reid.*



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18 POTTERY VASE, globular body, with moulded knobs and wide expanding lip. Reddish ware, coated with red, black, buff, yellow, crimson, and white slip. The knobs painted to represent conventional faces; on the broad lip two grotesque monsters devouring human beings.

Nasca Valley, Peru.

Proto-Nasca period. Height, $4\frac{3}{8}$ in.

*Lent by Mr. J. Guthrie Reid.*

19 POTTERY BOWL, with everted lip. Reddish ware, with ornament in black, white, buff, crimson, and orange slip. Design, a centipede coiled round the bowl.

Nasca Valley, Peru.

Proto-Nasca period. Height, $4\frac{3}{4}$ in.

*Lent by Mr. J. Guthrie Reid.*

20 POTTERY BEAKER, with slightly flaring lip. Red clay, painted on the exterior with slip in black, brown, crimson, yellow, buff, and white. Design, a supernatural figure wearing a mouth-mask, holding a club and human head, clad in centipede costume.

Nasca Valley, Peru.

Proto-Nasca period. Height, $3\frac{7}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

21 POTTERY BOWL, in the form of human head. Greyish-buff clay, with black, dark crimson, cream, and orange slip. Ears indicated in slight relief. Round the hair two slings are worn coiled, and the face is ornamented with black triangular patches on the cheeks.

Nasca Valley, Peru.

Proto-Nasca period. Height, $5\frac{3}{4}$ in.; diameter, 7 in.

*Lent by Mr. L. C. G. Clarke.*

22 POTTERY VASE, miniature, globular body with short neck. Reddish clay, with white slip; pattern of conventional birds in chocolate-brown beneath a row of stars in brown and orange.

Nasca Valley, Peru.

Nasca period. Height, 2 in.

*Lent by Mr. J. Guthrie Reid.*



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23 POTTERY BOTTLE, with two short spouts connected by a transverse handle, circular, with rounded base, increasing in diameter towards the middle to form a well-defined ridge. Greyish-buff clay, spouts and handle covered with black slip, the walls of the body entirely covered with a highly conventionalized pattern of interlocked fish in red and white with black outlines.

Nasca Valley, Peru.

Proto-Nasca period. Height, $5\frac{3}{4}$ in.

*Lent by Mr. G. Lockett.*

24 POTTERY BOWL, rounded body with broad flaring lip. Red clay, painted on the exterior with slip, black, plum, red, pale buff, and white; formal designs derived from the body of the centipede.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $6\frac{3}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

25 POTTERY BOWL, circular, shallow. Red clay with band of white slip, on which are painted a series of seed-pods in black, crimson, red, and buff.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $4\frac{7}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

26 POTTERY BEAKER, with slightly everted lip. Red clay, the centre portion covered with a broad band of crimson slip; above and below are formal patterns in red, grey, white, and black.

Nasca Valley, Peru.

Proto-Nasca period. Height, $7\frac{1}{8}$ in.

*Lent by Lt.-Col. F. K. McClean.*

27 POTTERY, SHALLOW BOWL. Reddish ware, painted ornament of concentric series of rectangles, alternately yellow and chocolate, on a white ground.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, 5 in.

*Lent by Mr. J. Guthrie Reid.*



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28 POTTERY, SHALLOW BOWL. Reddish ware, with painted slip design resembling snakes emerging from eggs in black, plum, orange, and brown, on a white ground.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $6\frac{5}{8}$ in.

*Lent by Mr. J. Guthrie Reid.*

29 POTTERY, SHALLOW BOWL. Reddish ware, with band of white slip, on which are two double zigzags in black, encircling the bowl, each chevron enclosing a group of three dots.

Nasca Valley, Peru.

Proto-Nasca period. Diameter, $4\frac{1}{2}$ in.

*Lent by Mr. J. Guthrie Reid.*

30 POTTERY BEAKER, cylindrical. Pale red clay, exterior coated with white slip, on which is a series of human figures in crimson, red, and black.

Nasca Valley, Peru.

Proto-Nasca period. Height, $4\frac{7}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

31 POTTERY BOWL, narrowing abruptly towards mouth, with everted lip. Reddish clay, with cruciform designs in black, white, and dark red slip on a bright red ground.

Yca Valley, Peru.

Nasca period. Diameter, $5\frac{3}{4}$ in.

*Lent by Mr. J. Guthrie Reid.*

32 POTTERY BOWL, narrowing towards mouth, with sharply everted lip. Red clay, with formal checquer patterns in red, black, and white slip.

Yca Valley, Peru.

Nasca period. Diameter, $4\frac{3}{4}$ in.

*Lent by Mr. J. Guthrie Reid.*



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33 POTTERY BOWL, narrowing towards mouth, with slightly everted lip. Red clay, with formal patterns in black and white slip.
Yca Valley, Peru.
Nasca period. Diameter, $5\frac{1}{2}$ in.
*Lent by Mr. J. Guthrie Reid.*

34 POTTERY BOWL, narrowing towards mouth, with slightly everted lip. Reddish clay, with formal patterns in red, black, and white slip.
Yca Valley, Peru.
Nasca period. Diameter, $5\frac{3}{4}$ in.
*Lent by Mr. J. Guthrie Reid.*



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# CASE O. PERU

1 POTTERY VASE, spheroid body, with flattened base and loop-handle surmounted by a single spout. Red clay with buff slip, on which are painted two sea birds in red. A rosette, also in red, occupies the space between the two arms of the loop-handle.

Chicama Valley, Peru.

Proto-Chimu period. Height, 11⅜ in.

*Lent by Mr. G. Eumorfopoulos.*

2 POTTERY BOTTLE, with loop-handle and vertical spout; body in the form of a human face wearing a hood covering the ears and passing under the chin. Reddish clay, painted with red and white slip. Two concentric circles are engraved on the point of the nose.

Chicama Valley, Peru.

Proto-Chimu period. Height, 10¾ in.

*Lent by Mrs. Van den Bergh.*

3 POTTERY VASE, in the form of human head, wearing head-dress with ear-flaps. Red clay, painted with dark red and cream slip.

Truxillo region, Peru.

Proto-Chimu period. Height, 7¼ in.

*Lent by Mr. L. C. G. Clarke.*

4 POTTERY BOTTLE, spherical body, with flat base and loop-handle surmounted by straight spout. Red clay, covered with cream slip, on which are painted in red two sea birds.

Chicama Valley, Peru.

Proto-Chimu period. Height, 11¾ in.

*Lent by Mr. L. C. G. Clarke.*



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5 POTTERY BOTTLE, with loop-handle, surmounted by a single spout. Red clay, with red and white slip. Body moulded to represent a sleeping man in squatting position, with arms crossed on breast, wearing a chequered cloak, red and white. From the lobes of his ears hang discoid ear-ornaments, and a small bag is suspended round his neck, lying on his right shoulder.

Chicama Valley, Peru.

Proto-Chimu period. Height, $7\frac{7}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

6 POTTERY BOWL, with short foot. Greyish-buff clay, with band of spiral ornament in orange slip round the lip, and a similar concentric design with spirals in the centre.

Truxillo region, Peru.

Probably Proto-Chimu period. Diameter, $11\frac{1}{8}$ in.

*Lent by Lt.-Col. F. K. McClean.*

7 POTTERY BOTTLE, with loop-handle, surmounted by a single spout. Red clay, covered with red and buff slip. Body in the form of a sleeping male figure in seated position, with arms crossed on chest, wearing a conical cap with flap, sleeved tunic with feather cape, cylindrical ear-ornaments, semi-lunar nose-pendant, and necklace. Face- and body-paint shown in buff.

Chicama Valley, Peru.

Proto-Chimu period. Height (of figure), 10 in.

*Lent by Mr. L. C. G. Clarke.*

8 POTTERY BOTTLE, with loop-handle, surmounted by a single spout. Pinkish-buff ware, with red and cream slip. Body in the form of a male head, the upper part and back enveloped in a cap, with a strap passing under the chin; ear-plugs, formed of four rosettes, and small circular nose-ornament.

Chicama Valley, Peru.

Proto-Chimu period. Height, $11\frac{1}{2}$ in.

*Lent by Mrs. Van den Bergh.*



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9 POTTERY VASE. Red clay, in the form of a seated male figure, wearing a head-dress, with hands bound behind back and a cord round the neck. Details in relief.
Coastal district, Peru.
Possibly Proto-Chimu period. Height, 8 in.
*Lent by Mr. L. C. G. Clarke.*

10 POTTERY STANDARD BOWL, with everted lip. Grey clay, painted with red and buff slip. Round the interior of the lip are four fish in red on a buff ground.
Chicama Valley, Peru.
Proto-Chimu period. Height, 4¼ in.
*Lent by Mr. L. C. G. Clarke.*

11 POTTERY BOTTLE, spherical body, with flat base, surmounted by seated male figure in tunic and conical head-dress; loop-handle, surmounted by a single spout. Red clay, with cream and red slip.
Truxillo region, Peru.
Proto-Chimu period. Height, 9¼ in.
*Lent by the Rev. H. Bull.*

12 POTTERY BOTTLE, in the form of human figure, carrying two small figures, one on each shoulder; loop-handle, surmounted by a single spout. Reddish clay, painted with red, yellow, and white slip.
Truxillo region, Peru.
Proto-Chimu period. Height, 8¼ in.
*Lent by the Rev. H. Bull.*

13 POTTERY VASE, in the form of a standing male figure, wearing a cap with ear-flaps, headband, and poncho. Arms shown in relief. Red clay; face, cap, arms, and feet covered with red slip, headband and poncho painted in white slip with patterns reserved in red.
Chicama Valley, Peru.
Proto-Chimu period. Height, 10 in.
*Lent by Mr. L. C. G. Clarke.*



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14 POTTERY VASE, in the form of a man's head, with pronounced features, wearing cylindrical ear-ornaments and a cap with ear-flaps secured by a band of textile passing over the crown and under the chin. Red clay, the head-dress and textile band covered with white slip, the latter ornamented with red spots.

Chicama Valley, Peru.

Proto-Chimu period. Height, 7 in.

*Lent by Mr. Oscar Raphael.*

15 POTTERY BOTTLE, with loop-handle, surmounted by a single spout. Red clay, partly covered with white slip. Body in the form of a male head, smiling, and wearing a cap with ear-flaps. The cap and the teeth are covered with white slip.

Chicama Valley, Peru.

Proto-Chimu period. Height, 11½ in.

*Lent by Mr. L. C. G. Clarke.*

16 POTTERY VASE, in the form of a llama with saddle-bags. Reddish clay, with red and cream slip.

Truxillo region, Peru.

Proto-Chimu period. Height, 10 in.

*Lent by Lt.-Col. F. K. McClean.*

17 POTTERY BOTTLE, spherical body, with flat base and loop-handle, surmounted by a single spout. Red clay, coated with cream slip, on which two *conus* shells and panels of textile patterns are painted in red.

Chicama Valley, Peru.

Proto-Chimu period. Height, 10¼ in.

*Lent by Mrs. Van den Bergh.*

18 POTTERY VASE, in the form of human head, wearing head-dress with flap, secured by a band under the chin, and large ear-plugs. Red clay, with red and cream slip.

Truxillo region, Peru.

Proto-Chimu period. Height, 6½ in.

*Lent by Mr. L. C. G. Clarke.*



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19 POTTERY BOTTLE, with loop-handle, surmounted by a single spout. Pale red clay, coated with creamy slip, on which details are painted in deep red. The body is moulded to represent a seated man, clad in a sleeved tunic and a robe with cruciform pattern, holding across his chest a neck-ornament composed of several strings of seed-kernels. Each ear is furnished with two discoid ear-ornaments, suspended from pinna and lobe respectively; his face is ornamented with a painted cross, the arms of which extend from cheek to cheek and forehead to chin. The hair—cut straight across the forehead—is represented by incised lines. A small fringed pouch hangs between his shoulders, suspended from his neck.

Chicama Valley, Peru.

Proto-Chimu period. Height (of figure), 8 in.

*Lent by Mr. L. C. G. Clarke.*

20 POTTERY BOTTLE, spherical body, with flat base; loop-handle, surmounted by a single spout. Greyish clay, handle painted with red slip, body with ground of white slip, on which is painted in red a design formed of ear-ornaments and textile patterns in panels.

Chicama Valley, Peru.

Proto-Chimu period. Height, $9\frac{3}{4}$ in.

*Lent by Mr. L. C. G. Clarke.*

21 POTTERY BOTTLE, spherical body, with flat base; loop-handle, surmounted by a single spout. Greyish pottery, covered with cream slip, on which are painted figures of warriors with clubs and shields in red.

Truxillo region, Peru.

Proto-Chimu period. Height, $11\frac{1}{4}$ in.

*Lent by Mr. A. G. B. Russell.*

22 POTTERY VASE, circular in outline and pointed oval in section, with single straight handle, and circular aperture in the centre of one face. Red clay, covered with white slip, on which are painted designs in red. The end of the handle is moulded to represent a human face, with textile head-dress, details painted in red. On the



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underside of the body is painted in red a grotesque supernatural figure with elaborate head-dress, holding in either hand a severed human head.

Truxillo region, Peru.

Proto-Chimu period. Length, 11⅝ in.; diameter, 7 in.

*Lent by Mr. L. C. G. Clarke.*

23 POTTERY BOTTLE, globular body, with flat base and vertical spout, with loop-handle at one side. Red clay; the upper portion of the body and the spout painted in cream slip, on which are two confronted birds on either side of a "label" in red. The lower part of the body and the handle are painted red.

Chicama Valley, Peru.

Proto-Chimu period. Height, 8⅛ in.

*Lent by Mrs. Van den Bergh.*

24 POTTERY BOTTLE. Pinkish-buff ware, in the form of a seated male figure with crossed arms. He wears a plumed head-dress, large circular ear-pendants, his cheeks and chin painted with circles; loop-handle at back with spout.

Chicama Valley, Peru.

Proto-Chimu period. Height, 8⅞ in.

*Lent by Mrs. Van den Bergh.*



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## CASE P. PERU

1 POTTERY BOTTLE, in the form of a seated man, head in relief, hands on knees. Dark grey ware. Loop-handle, with vertical spout broken; a figure of a monkey in relief.

Truxillo region, Peru.

Chimu period. Height, $7\frac{7}{8}$ in.

*Lent by Lt.-Col. F. K. McClean.*

2 POTTERY BOTTLE, in the form of a skate. Grey ware, covered with black slip. Surmounted by two short spouts connected by a curved handle, and two small figures of frogs.

Truxillo region, Peru.

Chimu period. Width, $10\frac{1}{2}$ in.

*Lent by the Pitt-Rivers Museum, Oxford.*

3 POTTERY BOTTLE, loop-handle, surmounted by a single spout. Grey ware covered with black slip, semilunar body with foot.

Truxillo region, Peru.

Chimu period. Height, 7 in.

*Lent by Mr. T. A. Joyce.*

4 POTTERY FIGURE OF A DOG. Greyish-black clay. The head has been broken off in early times and fixed on by a lashing of cotton cord. Probably a toy.

From a child's grave, Ancon, Peru.

Chimu period. Height, $4\frac{7}{8}$ in.

*Lent by Mr. G. Lockett.*

5 POTTERY BOTTLE. Dark grey clay, with black slip. Double body in the form of two ovoid fruit side by side; from one rises a short spout, on the other is moulded the figure of a duck containing a



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whistle; the spout and the body of the duck are connected by a cross handle.

Truxillo region, Peru.

Chimu period. Height, 5 in.

*Lent by the Pitt-Rivers Museum, Oxford.*

6 POTTERY BOTTLE, in the form of a *conus* shell, with vertical spout, on which is the figure of a monkey in relief; loop-handle, broken. Dark grey ware.

Truxillo region, Peru.

Chimu period. Height, 5¼ in.

*Lent by Lt.-Col. F. K. McClean.*

7 POTTERY VASE, globular body, narrow foot, and short vertical rim. Pale reddish clay; on one side the head and arms of a human figure modelled in high relief, on the other side the legs. Covered in cream slip with dark red textile designs.

Chancay, Peru.

Early Chimu period. Height, 7 in.

*Lent by Mr. L. C. G. Clarke.*

8 POTTERY BOTTLE, loop-handle, surmounted by a single spout. Dark grey clay, with black slip. Body in the form of three *conus* shells.

Truxillo region, Peru.

Chimu period. Height, 8¼ in.

*Lent by Mr. T. A. Joyce.*

9 POTTERY FIGURE OF A LLAMA. Pinkish-grey clay, covered with cream slip, on which are stripes and spots in chocolate-brown.

Chancay, Peru.

Chimu period. Length, 4 in.

*Lent by Mr. J. Guthrie Reid.*



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10 POTTERY VASE, in the form of a frog, with opening in centre of back. Dark grey clay.

Truxillo region, Peru.

Chimu period. Length, 6¼ in.

*Lent by Lt.-Col. F. K. McClean.*

11 POTTERY BOTTLE, with loop-handle, surmounted by spout with lip. Grey ware, covered with black slip. Body, a depressed sphere with bivalve shells in low relief; two pairs of bivalve shells in high relief at the sides immediately below the arms of the loop-handle; a small bird in relief on one side, at the junction of spout and handle.

Truxillo region, Peru.

Chimu period. Height, 6½ in.

*Lent by Mr. T. A. Joyce*

12 POTTERY BOTTLE. Dark grey ware; body in the form of a depressed sphere on an expanding foot. Two truncated conical spouts connected by a flat cross-handle, in the centre of which is a human head with plumed head-dress between two birds. Immediately below each spout is an irregular projection in the form of a highly conventionalized human head.

Truxillo region, Peru.

Chimu period. Height, 9⅛ in.

*Lent by Mr. H. H. Joseph.*

13 POTTERY VASE, body in the form of a depressed sphere, with head and tail of a puma in relief. Concentric bands of ornament in relief on the body, the broadest enclosing figures of fish. Dark grey clay.

Truxillo region, Peru.

Chimu period. Length, 8 in.

*Lent by Lt.-Col. F. K. McClean.*



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14 POTTERY BOTTLE, depressed globular body, with loop-handle, surmounted by a short spout. Dark grey ware. The ground is combed downwards, producing a relief ornament resembling rough fur.

Truxillo region, Peru.
Chimu period. Height, 8 in.

*Lent by Lt.-Col. F. K. McClean.*

15 POTTERY BOTTLE. Dark grey ware, body in form of four ovoid fruit grouped in a square. Loop-handle, with impressed design of birds, surmounted by a vertical spout. At the juncture of spout and handle, on one side, is the figure of a monkey in relief.

Chimbote, Peru.
Chimu period. Height 8 in.

*Lent by Capt. A. W. F. Fuller.*

16 POTTERY VASE, body in the form of a depressed sphere, with flat base, expanding neck, and loop-handle, disposed almost vertically. Red clay, with painted ornament in red, white, and black slip; formal designs arranged in panels.

Highlands, Peru.
Inca period. Height, $3\frac{3}{4}$ in.; diameter, $4\frac{1}{2}$ in.

*Lent by Mr. L. C. G. Clarke.*

17 POTTERY BEAKER, expanding towards the lip. Red clay, with dark red slip, on which are painted designs in black and white, including the figure of a puma.

Titicaca region, Bolivia.
Tiahuanaco II period. Height, $6\frac{1}{2}$ in.

*Lent by Mr. L. C. G. Clarke.*

18 POTTERY VASE, bowl-shaped body, gadrooned top, and short flaring spout; loop-handle at one side. Reddish clay, painted with white, brown, and red slip.

Yca Valley, Peru.
Inca period. Height, $4\frac{1}{4}$ in.

*Lent by Mr. J. Guthrie Reid.*



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19 POTTERY STANDARD BOWL, with wavy edge and head and tail of puma in bold relief. Pale red clay, painted with red, white, and black slip; two panels enclosing highly conventionalized figures of pumas.

Probably Pachacamac area, Peru.

Epigonal period. Height, 5 in.

*Lent by Mr. L. C. G. Clarke.*

20 POTTERY BEAKER, with flaring lip. Red clay, covered with red slip, on which designs, including the figure of a puma, are painted in black and white slip.

Titicaca region, Bolivia.

Tiahuanaco II period. Height, $6\frac{1}{2}$ in.

*Lent by Mr. L. C. G. Clarke.*

21 POTTERY INCENSE-SAUCER, approximately hemispherical, with loop-handle set at an angle with the rim, and two projections on the edge immediately opposite. Red clay, with orange slip, on which are concentric geometrical patterns in black and buff.

Highlands, Peru.

Inca period. Diameter, $3\frac{5}{8}$ in.

*Lent by Mr. L. C. G. Clarke.*

22 POTTERY VASE, *aryballus* shape. Red clay, with bands, vertical and transverse, of geometric designs in red, white, and black slip.

Highlands, Peru.

Inca period. Height, $8\frac{1}{4}$ in.

*Lent by Lt.-Col. F. K. McClean.*

23 POTTERY INCENSE-SAUCER. Reddish ware, highly burnished. From the rim projects a handle in the form of a bird's head; at the opposite margin are two small projections representing the tail. Remains of the copal incense are seen at the bottom.

Highlands, Peru.

Inca period. Length, 8 in.

*Lent by Mr. T. A. Joyce.*



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24 POTTERY VASE, *aryballus* shape. Red clay, painted with formal patterns in black, red, and white slip.
Highlands, Peru.
Inca period. Height, 7 in.
*Lent by the Pitt-Rivers Museum, Oxford.*

25 POTTERY BOWL, circular, vertical sides with sharply everted lip, and two symmetrically disposed loop-handles set in a horizontal plane. Red ware, painted with orange, red, and white slip; panels enclosed in black lines.
Highlands, Peru.
Inca period. Height, $2\frac{1}{4}$ in.; diameter, $4\frac{1}{4}$ in.
*Lent by Mr. L. C. G. Clarke.*

26 POTTERY VASE, *aryballus* shape. Red clay, painted with formal designs in black, red, orange, and white slip.
Highlands, Peru.
Inca period. Height, 8 in.
*Lent by Lt.-Col. F. K. McClean.*

27 POTTERY, double water-bottle of black ware. The bodies are ovoid, one having a vertical spout, the other a corresponding projection in the form of the head of a seal; the two connected by a flat band.
Truxillo region, Peru.
Chimu period. Height, 6 in.
*Lent by Lady Kennedy.*

28 POTTERY FIGURINE. Female figure with upraised hands and conical cap. Coarse grey ware, covered with cream slip; tunic, face-paint, and cap in chocolate-brown.
Chancay, Peru.
Chimu period. Height, $9\frac{3}{4}$ in.
*Lent by Mr. J. Guthrie Reid.*



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29 POTTERY BOWL, conical, with flattened base. Reddish clay, with slip decoration. Interior divided in four panels, alternately red and buff, with formal patterns in black. Exterior similarly divided, but the red panels contain each a human figure in black outline.

Chile.

Inca period. Diameter, $6\frac{3}{4}$ in.

*Lent by the Liverpool Public Museums.*

30 POTTERY VASE, for gold-dust offerings, of buff ware, in the form of a naked man reclining on a four-legged stool. His ears are pierced and two incised lines across his face indicate a band of paint.

Chibcha people, Guatavita, Colombia.

Length, $7\frac{3}{4}$ in.

*Lent by Mr. L. C. G. Clarke.*

*On Cases N, O, and P*

1 POTTERY VASE, ovoid body with saucer-shaped lip. Greyish-buff clay, with cream slip, on which are geometrical patterns in chocolate-brown. Two seed-pods and figures of monkeys in relief.

Chancay, Peru.

Chimu period. Height, 18 in.

*Lent by Mr. J. Guthrie Reid.*

2 FEATHER-WORK HEAD-DRESS. Close-fitting cap, with long posterior flap of coarse cotton cloth, entirely covered with feathers, principally macaw, parrot, and toucan. A tall coronet on the crown; on the flap the feathers are arranged to form a design, a white fish on a black ground.

Truxillo region, Peru.

Chimu period. Height, 32 in.

*Lent by Mr. A. E. Macandrew.*

3 FEATHER-WORK TUNIC. A rectangular, sleeveless tunic, with slit for the head, of coarse cotton cloth, entirely covered with feathers, principally black and white, arranged to form, on each side of the



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tunic, a design consisting of four panels, counterchanged, each containing two fish.

Truxillo region, Peru.

Chimu period. Length, 30 in.

*Lent by Mr. A. E. Macandrew.*

4 POTTERY VASE, in shape of a seated man holding a cup. Greyish-buff clay, with cream slip, on which details are painted in chocolate-brown.

Chancay, Peru.

Chimu period. Height, 18½ in.

*Lent by Mr. J. Guthrie Reid.*

*Next to Case P*

POTTERY VASE, long ovoid body, long cylindrical neck, with everted lip. Greyish-buff clay, with formal design in red and black.

Highlands, Ecuador.

Probably pre-Inca period. Height, 29½ in.

*Lent by Lord Murray of Elibank.*



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# CASE Q. CENTRAL AMERICA

1 POTTERY STANDING BOWL, circular body, narrowing towards mouth, supported on single expanding foot. The head, wings, and tail of a bird are moulded in relief on the walls. Reddish clay, with formal designs painted in cream slip.

Guetar people, Costa Rica.

Height, $4\frac{3}{4}$ in.

*Lent by Mr. C. L. Fenton.*

2 POTTERY FIGURINE, of reddish clay, representing a standing human figure with head-cloth and skirt. Body-paint and patterns on clothing shown in cream, red, and black slip.

Talamanca people, Costa Rica or Panama.

Height, $7\frac{1}{2}$ in.

*Lent by the Museum of Ethnology and Archaeology, Cambridge.*

3 JADE MASK. Pale green, a human face, with simple head-dress; pierced for suspension at each temple with two holes issuing on the rear side of the mask, which is flat.

Probably Guatemala.

Probably Early Maya period. Height, $3\frac{1}{4}$ in.

*Lent by Mr. Oscar Raphael.*

4 POTTERY BOWL. Greyish-buff clay, with raised centre, the outside painted and carved in alternate bands, the colours being red and brown. The general scheme of the design is formed of two segments of eccentric circles, the motives being different forms of astronomical symbols, those on the painted segment being left in buff slip on the brown ground, the carved portion coloured red.

British Honduras.

Early or Middle Maya period. Diameter, $9\frac{3}{4}$ in.

*Lent by the Liverpool Public Museums.*



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5 POTTERY VASE, spherical body, with wide neck and everted lip. Buff clay; body encircled by a guilloche pattern in black outline above a broad band of red. Neck and lip red.

Guetar people, Costa Rica.

Height, 4¾ in.

*Lent by Mr. L. C. G. Clarke.*

6 POTTERY VASE, representing an alligator, rudely but forcibly modelled. Coarse pinkish-buff clay, with a few traces of white slip.

British Honduras.

Late Maya period. Length, 11½ in.

*Lent by the Liverpool Public Museums.*

7 POTTERY BEAKER, cylindrical, with everted lip and three small feet. Greyish clay, covered with red slip. On the side, a human face in relief, ears pierced, with two small stone beads suspended from the perforations.

Quiché, Guatemala.

Late Maya period. Height, 7¾ in.

*Lent by Mr. C. L. Fenton.*

8 AVENTURINE MASK, slightly hollowed at back, nose and lips in relief, eyes and mouth hollowed and originally filled with inlay; two holes for suspension at the temples.

Alta Vera Paz, Guatemala.

Probably Middle Maya period. Length, 6 in.

*Lent by Mr. C. L. Fenton.*

9 POTTERY BOWL, with flattened base. Buff clay, with design formed by cutting away the background after the clay has set, or even after partial baking. The design represents a supernatural being, probably the sky god, seated in the jaws of the earth-monster, and receiving offerings.

Zacapa, Guatemala.

Early Maya period. Height, 5¼ in.

*Lent by Mr. C. L. Fenton.*



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10 POTTERY FIGURINE, representing a shark with open mouth; hollow. Coarse greyish-buff clay, with traces of red and white slip.
British Honduras.
Late Maya period. Length, 6¾ in.
*Lent by the Liverpool Public Museums.*

11 POTTERY VASE. Coarse grey clay, representing a seated dog, with protruding tongue, wearing a collar. Traces of white and red slip.
British Honduras.
Late Maya period. Height, 4 in.
*Lent by the Liverpool Public Museums.*

12 POTTERY INCENSE BRAZIER. Greyish-yellow clay, with traces of red slip. Saucer-shaped pan, pierced with five holes; cylindrical handle, the end moulded in the form of a monstrous head.
Quezaltenango, Guatemala.
Early Maya period. Length, 13¼ in.
*Lent by Mr. C. L. Fenton.*

13 POTTERY VASE. Reddish-grey ware, in the form of the earth-monster enclosing in its jaws the mask of the sky god. Traces of white and blue slip.
British Honduras.
Late Maya period. Length, 14½ in.
*Lent by the Liverpool Public Museums.*

14 POTTERY VASE. Grey clay, representing a seated dog with protruding tongue. Traces of red and white slip.
British Honduras.
Late Maya period. Height, 4½ in.
*Lent by the Liverpool Public Museums.*



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15 POTTERY VASE, representing a turtle, the open mouth of which encloses a human face. Coarse greyish-buff clay, painted with white, red, and blue-green slip.
British Honduras.
Late Maya period. Length, 5½ in.
*Lent by the Liverpool Public Museums.*

16 POTTERY VASE, cylindrical, of coarse buff clay, with face and limbs of stellar deity, in high relief on one side. Traces of thick white slip, with details in pale blue and red.
British Honduras.
Late Maya period. Height, 4 in.
*Lent by the Liverpool Public Museums.*

17 POTTERY VASE, globular body, with head, arms, and legs of human figure in bold relief. Greyish ware, with red slip.
Huehuetenango, Guatemala.
Late Maya period. Height, 4½ in.
*Lent by Mr. C. L. Fenton.*

18 POTTERY VASE, globular body, with gadrooned moulding, flat base, short vertical neck, and everted lip. Buff clay, with orange-red slip.
Chalchitan, Guatemala.
Uncertain Maya period. Height, 7½ in.
*Lent by Mr. C. L. Fenton.*

19 POTTERY BOWL, hemispherical, with everted lip. Grey clay, with reddish slip, ornamented with simple impressed lines.
Chalchitan, Guatemala.
Uncertain Maya period. Diameter, 5⅝ in.
*Lent by Mr. C. L. Fenton.*



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20 POTTERY VASE. Buff clay, in the form of a turtle, with human face in its open mouth. Covered with thick white slip; details in pale blue, red, and black.

British Honduras.

Late Maya period. Length, 6 in.

*Lent by the Liverpool Public Museums.*

21 POTTERY VASE. Grey clay, in the form of warrior kneeling on the right knee, holding a spear in the right hand and a circular shield in the left. Covered with red and white slip.

British Honduras.

Late Maya period. Height, 4¼ in.

*Lent by the Liverpool Public Museums.*

*On Case Q*

POTTERY HEAD, fragment. Red clay; features boldly modelled, showing the attributes of the sun god, such as the twisted ornament on the nose and the filed teeth.

Nebaj, Guatemala.

Early Maya period. Height, 10 in.

*Lent by Mr. C. L. Fenton.*



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# CASE R. MEXICO AND CENTRAL AMERICA

1 MEXICAN MANUSCRIPT, known as the Codex Fejérváry-Mayer. The manuscript, which is 13 ft. 0½ in. long, is formed of four strips of deerskin, cut to a uniform breadth of 6½ inches and pasted together. It is folded in zigzag fashion, so that the "pages" have a length each of about 6¾ inches. Both sides are covered with a white pigment, on which paintings—outlined in black—are executed in red, greenish-blue, yellow, and black. One side (not exhibited) deals with the night world, and is magical in character. The other side (exhibited in part) is divided, pictorially, into two registers, an upper and lower, which are intended to be read independently, in each case from right to left. The exhibited portion, in the upper register, shows on pp. 25 and 26 portions of two series of gods presiding over the five successive synodical revolutions of the planet Venus, with the day-signs on which the planet rises. Pp. 31 and 32 (exhibited alternatively with pp. 35 and 36) show four of the six "celestial wanderers" with their associated day-signs. Pp. 33 and 34 show the four guardians of the points of the compass. Pp. 35 and 36, four of the six "celestial wanderers," with their associated day-signs. Pp. 41 and 42, the four forms of the planet Venus, also with associated day-signs. P. 43, the five "quarters" (north, south, east, and west, and the centre). P. 1, again the five "quarters," the gods associated with each, the trees of north, south, east, and west, and a complete ritual calendar of 260 days with the day-signs allotted to the appropriate points of the compass. The lower register is similar in character, though not in detail.

Probably Zapotec people, Oaxaca.

Possibly Toltec period. Length, 13 ft. 0½ in.

*Lent by the Liverpool Public Museums.*

2 FACSIMILE of the Mexican manuscript, known as the Zouche Codex. The original is composed of strips of deerskin pasted together and folded in the same way as the previous example, and painted on both sides in brilliant colours, red, blue, and yellow, on a



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white ground. The figures are outlined in black. The scenes appear to be historical and mythological rather than calendrical or ritualistic; the life histories of certain individuals, identified by their names, seem to be traced from birth to death, and a large number of place-names, drawn in very elaborate style, occur. The original is in the British Museum.

Probably Zapotec people, Oaxaca.

Aztec period.

*Lent by Mr. L. C. G. Clarke.*

3 COLOURED TRACING of the Maya manuscript known as Codex Peresianus. The original is on maguey paper, and consists of eleven "pages," folded as No. 1, coated with a white varnish and painted both sides. Some pages have merely outline drawings in black, in others, the background or figures are filled in with red, blue, or black. On the right-hand page exhibited, the only distinguishable figures are the maize god above, and the moon god below. The left-hand page shows certain supernatural beings seated above a serpent, marked with astronomical signs and typifying the heavens; below are two indeterminate individuals, seated above two figures of the earth-monster with open jaws. The original is in the Bibliothèque Nationale, Paris.

Probably Middle Maya period.

*Lent by Capt. A. W. F. Fuller.*

4 FACSIMILE of the Maya manuscript known as the Dresden Codex. The original is on maguey paper, and is folded and painted in a manner similar to No. 3. Of the pages exhibited, pp. 4, 5, and 6 show, in the upper and lower registers, a series of gods, with their name-glyphs, and calendrical calculations. In the middle register is a large figure of the earth-monster followed by figures of gods. Pp. 25 to 28 illustrate the ceremonies which took place at the commencement of each year. Pp. 46 and 47 show various manifestations of the planet Venus and calculations relating to its synodical revolution. The original is in the Royal Library at Dresden.

Probably Middle Maya period.

*Lent by Dr. A. P. Maudslay.*



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*On the Catalogue Table*

DIORITE CARVING, in the form of a crouching human figure, holding under its right arm a human head; the eyes are shown as simple excavations and may have been filled with inlay; the ears are represented as furnished with ear-plugs, and the limbs are indicated in low rounded relief.

Costa Rica.

Probably Chorotega people. Length, 14½ in.

*Lent by Mr. H. Coleman.*



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TOOKS COURT, CHANCERY LANE

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